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Photo by Wide World Studio

As Romeo in Romeo & Juliet

RICHARD CROOKS

Made His First Seasonal Appearance with the Metropolitan Opera Association Singing Alfredo in La Traviata on November 25

(LEFT)
MRS. ELIZABETH SPRAGUE COOLIDGE broadcasting, with her son, Dr. Albert Sprague Coolidge, chemistry lecturer at Harvard, back of her, and her grandson, John, student at Yale, beside him. The bourree from Albert Stoessel's Suite Antique was performed with the father and son playing the violin. Among those present were members of the Roth, Coolidge, Gordon and Budapest string quartets. (Cosmo-Sileo.)

(RIGHT)
MR. and MRS. LAURITZ MELCHIOR seated on the buffalo the tenor shot in Minot, N. D., in an interim of his nation-wide concert tour. Mr. Melchior made his first Metropolitan Opera appearance this year in Die Walküre on November 23. (Photo by Cohope.)

ELEN DOSIA and ANDRE BURDINO, soprano and tenor of the Paris Opéra, as they arrived in New York on the SS. Paris. They sing again with the Chicago City Opera and are to be heard in concerts.

ERNEST SCHELLING, composer-pianist-conductor (right), and Paul C. Van Zeeland, former Belgian premier, arriving on the SS. Ile de France in New York. Mr. Schelling conducted his first Young People's Concert of the New York Philharmonic-Symphony Society on November 19. (Photo by Cosmo-Sileo Co.)

JACK SALTER and AMELITA GALLI-CURCI during the former's visit to the lodge of the singer and her husband, Homer Samuels, at Lake Arrowhead, San Bernardino, Calif.

(RIGHT)
LILY PONS, Metropolitan Opera soprano, posing for Justin Sturm for a five-tone terra cotta bust. (Photo by Charles d'Emory, Manugian Studios.)

(LEFT)
WILLIAM GRANT STILL, American composer, introduces the Musical Courier to Shep, to whom his latest piano work, Quit Dat Fool'nish, has been dedicated.

(See Inside Back Cover for Additional News Pictures)

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Metropolitan Opera Opens With a Brilliant Otello

Martinelli, Tibbett and Caniglia Head Cast—Panizza Conducts—Glamorous Audience Assists at Premiere—Animated Scenes in Loges and Lobbies

By LEONARD LIEBLING

And so the Metropolitan is with us again, sounding its siren songs; subject of unabated interest; heated discussion; flaming newspaper stories; critical praises and reproaches; glow; glitter; curiosity; gossip; standard works and restorations in polyglot musical styles and expression; familiar and new singers, with their press representatives in rivalry; in fact, all the phenomena, impedimenta, stigmata and phantasmagoria that fuse to make the annual lyric holiday of our credible and spendthrift metropolis.

At the November 21 premiere of Verdi's Otello, the lobbies blazed with familiar "first night" personages, scenes and incidents. There were modish inspections from loge to loge in the main tier, and promenadings and greetings in the parterre and lobbies during the entr'actes. Most of the faces seen last season met one's gaze anew. Edward Johnson, Edward Ziegler and Earle Lewis had their hands shaken and backs slapped all evening by the well-wishers, sincere and otherwise. Frank Wenker, overlord of the publicity sanctum, held a levee of his own. Paul D. Cravath, august president of the Board, took his congratulations solemnly, and no one made the mistake of asking him any technical questions about opera. The Sherry buffet and bar, misty with smoke, held its customary intermission crowd. Ushers seemed truly glad to guide old subscribers and new customers. Society reporters scribbled fashion notes; *couturieres* belittled one another's creations; newspaper photographers and the candid Camorra flashed blinding bulbs as they snapped the "notables," impresarios, agents, bankers, merchants, lawyers, singers, doctors, brokers, politicians, New Dealers, Republicans with rejuvenated smiles, effulgently gowned women—and some genuine lovers of Verdi's opera for its own sake.

Only musicians had scant representation in the throng of visitors. The thinned ranks of music critics showed no new members. The younger ones looked careful; the older division looked as if it knew all about the artistic advance Verdi achieved in the interval between his Aida and Otello, and about the further seven league step he took between his Otello and Falstaff. It is wonderful to have all that knowledge.

On the Stage

It is significant warrant of Edward Johnson's artistic intentions—and a great compliment to Metropolitan patrons—that he chose Verdi's Otello for the opening performance. In earlier years it was the custom to make the premiere chiefly an event of fashion, the official start of the social season in New York. A frankly tuneful opera with colorful pageantry usually filled the stage. Emphasis was laid on a "star" tenor or soprano to enrich the gilded scene, even though the audience gaped more than it listened, and endured the music impatiently as a mere prelude to the meaningful intermissions. When a Wagner opera was first used for the initial performance, dismay seized upon the boxholders and parqueteers. However, once the policy was established that the main business of the Metropolitan is opera, even on the opening night, everybody became resigned to the reform, and Mr. Johnson is seeing to it that there shall be no backsliding under his direction.

His selection of Otello is a logical one, for after long public neglect and lack of understanding in New York the work came back to the stage last season and took on the aspect of almost complete novelty, owing to well-studied performance, elevated spirit and ensemble, and outstanding contributions from the principals and the conductor.

When Otello first burst upon the world, the public was mystified and even musicians felt puzzlement. This was not the Verdi of honeyed melodies and sounding climaxes. Where were the blazing arias and exciting choruses to delight the gods of the gallery? Where the easy harmonies, the frankly sensuous wooing of the ear? Not Wagnerian, not Verdian, what was this new style? Bewildered, the public rejected Otello, though some discerning critics and sensitive musicians were untiring in their efforts to point out that the opera signified not the spent effort of a tiring master, but a marvelous reflowering of his genius. Gradually entire respect was won by Otello, but public love for it remained passive. Only Iago's Credo and Desdemona's Prayer became mild favorites, while judicious students continued to admire the exalted art with which Verdi handled his characterizations and made his orchestra an integral part of the story. Today no doubt remains as to Otello's place in operatic art. It stands as a towering milestone, and since its advent, Italian opera never has gone back to the conventions and inanities of the earlier periods.

The Current Hearing

Possessed of immense vitality and feeling, the Otello score registers today as tellingly as ever, and remains a grand tribute to a seventy-four-year-old composer whose inspiration lasted until he died. The music of the opera speaks with power, tenderness and passion. Its orchestration is superb, the potent opportunities for the principal singing actors are continuous, and the choral parts have not been surpassed by even a Wagner.

METROPOLITAN OPERA AUDIENCE
at this season's opening performance. (Photo by Wide World.)

Ettore Panizza gave understanding and ardent reading to the score, somewhat too ardent at times, when he allowed the instruments to oversound the vocalists.

Of the latter, the newcomer was Maria Caniglia, favorably known to operagoers in Latin countries. She is personable in face and figure, made a credible picture as Desdemona, and characterized her comprehensively. The voice has substance and freshness and was used intelligently, but its complete qualities await further revealment because of the debutant's obvious nervousness. Tonally unsteady at first and somewhat cold, the singing improved with the progress of the performance, and made strong effect toward the end of the evening. The audience gave Caniglia a cheering welcome.

Martinelli reacted valiantly to the occasion and repeated his impressive version of last winter as Otello. The seasoned tenor's art was in convincing evidence both as to singing and acting. Completely master of delivery and required style, he frequently rose to compelling fervor and gained an outstanding personal triumph.

Lawrence Tibbett's Iago is one of his great roles, and perhaps the most authentically Shakespearean impersonation of the present cast. In fine voice and

(*Continued on page 28*)

Godowsky Passes at Sixty-eight

Eminent Pianist, Composer and Teacher Had Retired from Concert Work—Numbered Many Artists Among His Pupils

Leopold Godowsky died in the Lenox Hill Hospital, New York, on November 20. The eminent pianist, composer and teacher was in his sixty-ninth year and had been active until recently, although he had ceased appearing in public concerts for about a decade and a half. He had undergone an operation for an intestinal ailment a week previous. With him at the time of his death were his daughter, Mrs. Vanita Saperton, and his son, Leopold, Jr. His other daughter, Dagmar, was *en route* to this country on the SS. Manhattan but was not notified until her arrival.

Godowsky had long ranked among the foremost performers and toured almost continuously between his debut as a child performer and his retirement from active concert work in 1930, following a slight stroke during a concert visit to London. He was one of the most active master teachers in his profession both in this country and for a time in Europe, and as a composer had made significant contributions to the literature of his instrument.

Early Life and Virtuoso Tours

Born in Vilna, Russia, February 13, 1870, the son of Dr. Mathaeus and Anna Lewin Godowsky, he first appeared as a pianist at the age of nine following instruction in his native city. He then had lessons with Rudorff at the Berlin Hochschule, but at fourteen began a series of American tours with the sopranos Clara Louise Kellogg and Emma Thursby, later with the violinist Ovide Musin. In 1886 he went back to Europe to study with Liszt, but the death of that master prevented this, and in 1887 to 1890 he was under the tutelage of Saint-Saëns in Paris.

In 1890 he made his second American tour, was engaged in 1892 as instructor of teachers at the Broad Street Conservatory, Philadelphia, and from 1894 to 1899 as director of the piano department of the Chicago Conservatory. In 1900 he went to Germany, making his Berlin debut and also choosing that city as his home for nearly a decade of concert work and teaching. From 1909 to 1912 he was director of the piano master school at the Vienna Akademie der Tonkunst (succeeding Busoni) and won the title of Royal Professor. Tours of the United States in 1912 and 1913 were followed by his taking up permanent residence here in 1914. After 1918 he conducted piano master classes on the Pacific Coast and elsewhere.

Active as Composer and Editor

In addition to his playing and teaching, he composed and edited numerous works, serving as editor-in-chief of the Progressive Series of Piano Lessons. His original works for his instrument included a sonata in E minor, 24 Walzermasken, 24 Renaissance Pieces, 53 Studies on Chopin Etudes, concert paraphrases on Weber works, symphonic metamorphoses on Johann Strauss waltzes, a cadenza to Beethoven's fourth concerto, 34 miniatures for four-hand piano performance, Triakontameron, Java Suite

(*Continued on page 28*)

San Francisco Provides Glamorous Annals of Opera

Pioneer Days, When Guest Lyric Troupes Crossed a Continent, Have Been Succeeded by Modern Opera House and Golden Gate's Own Autumn Seasons

By ALFRED FRANKENSTEIN

SAN FRANCISCO, CALIF.—On November 12 last, in the City of the Angels, which is a community in the southern part of California, Gaetano Merola and the San Francisco Opera Company closed their books on their sixteenth consecutive season. It had been the longest season ever presented by Merola and his organization,

and it had also been the best. This statement is not another evidence of our Californian identification of size with quality. It is simply sober truth.

That the country's third opera company should operate in its eleventh city is a rather remarkable thing in itself, and it is still more remarkable that its operation has never been curtailed by the financial doldrums of recent years. While other major opera ventures have seen their season schedules drastically cut, their production budgets greatly reduced, and their roster of artists diminished accordingly, the San Francisco company has registered advances and increases every single year of the sixteen as regards length of season, extent and variety of presentation, and extent and variety of personality among the singers. It has not yet reached perfection or anything like it, but it has achieved a striking record, unique in the annals of first-line opera in the United States.

BEFORE THE "FIRE"

Opera, of course, has long been a part of the artistic tradition of San Francisco. Opera companies of one sort or another have held forth on local stages ever since there have been any local stages to hold forth on. The Metropolitan and the Chicago organizations made this the center of their West Coast operations in the days when they traveled about the country, and no account of the local folk lore is ever complete without its respectable number of operatic anecdotes. Everybody knows the tale of how Tetrazzini sang at Lotta's fountain on Market Street in days of yore, and the mythology of the 1906 earthquake includes among its episodes how Caruso lost his voice with fright when the buildings tumbled.

The earthquake and fire of 1906 did more than put a momentary quietus on Caruso's voice. It marked the end of an era in the city's life, but the rebuilding made possible the present organization.

As far back as 1911, five years after the destruction of the city, plans were afoot for the erection of a large opera house. Innumerable difficulties arose before that opera house could be completed. That is an epic in itself, or rather a kind of comedy, now that the opera house is an achieved fact. At all events the scheme for the building that was begun in 1911 did not come to fruition until 1932, when the present War Memorial Opera House, owned and operated by the city as part of its impressive Civic Center development, was opened.

OPERA HOUSE PROJECTED

The San Francisco Opera Company and the War Memorial Opera House are two different horns of the same plan, but the opera company got going long before the bricks were laid for its present home. Omens and rumors of the theatre had been flying about the hemisphere for the better part of a decade when it occurred to Gaetano Merola that San Francisco might very well think about going places after she dressed up; in other words, that an opera house without opera would be in a dolorous way, and that he had better do something about it.

Merola therefore came to San Francisco in 1922, and organized his first series of performances. These were not given in the city, however, but at the stadium of Stanford University, thirty miles to the south. They were successful. A group of leading citizens promptly saw Merola's point. Mrs. Stine Leis was one of the moving spirits in this group, which organized the San Francisco Opera Association in 1923, under the presidency of Timothy Healy. With this backing Merola gave his first season of opera in San Francisco. Immediately thereafter the association was incorporated and made permanent. Robert I. Bentley became president, and Merola was retained as General Director. Twenty-seven hundred founder members each contributed $50, and the resulting $135,000 acted as a financial cushion for more than a decade.

EMINENT ARTISTS APPEAR

The first ten seasons were given at the huge Exposition Auditorium, a big hall seating 8,000, which had been erected for the 1915 fair, and at the Dreamland Auditorium, a similarly enormous showplace. They made money. There was never any question of selling the seats. The trouble lay in finding enough seats

(Continued on page 15)

BACCHANALIAN INTERLUDE. The Brindisi in Cavalleria Rusticana is being sung by Turiddu, off to the left, and Doris Doe as Lola (centre) accepts his homage with pleasure.

(LEFT) *THE WISTFUL MELISANDE in Debussy's music drama, as portrayed by Janine Micheau.*

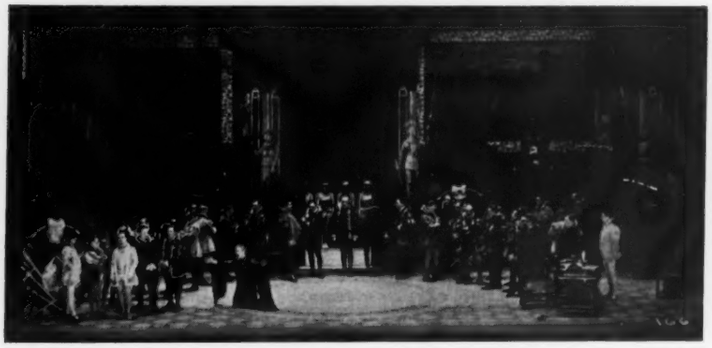
(RIGHT) *A COMIC MOMENT IN DON PASQUALE. Salvatore Baccaloni in the title role, left, with Richard Bonelli as Dr. Malatesta.*

(LEFT) *POGNER BEGINS HIS ADDRESS. Left to right, Julius Huehn (Kothner), Norman Cordon (Schwartz), John Howell (Folz), Louis D'Angelo (Nachtigall), Carlton Gauld (Pogner), and Friedrich Schorr (Hans Sachs), as seen in Die Meistersinger. (Photo by Morton & Co.)*

(RIGHT) *BENIAMINO GIGLI PREPARES with his dresser for the opening night's performance of Andrea Chenier, in which he sang the title role.*

Chicago City Opera Brings Striking New Impersonations

Patrons Hear Reining and Melton in Butterfly—Tales of Hoffmann Features Tibbett—Dosia and Masini in Tosca—Littlefield Ballet Appears—Hilde Reggiani Bows as Gilda



A GLIMPSE OF RIGOLETTO

By RENÉ DEVRIES

CHICAGO.—Singers new to Chicago are paraded nightly on the Civic Opera House stage and most of the debutantes have been received cordially if not buoyantly by our opera-goers. Making her bow as Gilda in Rigoletto, Hilde Reggiani, proved possessor of a luscious and voluminous coloratura voice capable of soaring to altitudes with ease but somewhat deficient in the lower range. A routined artist, Miss Reggiani went through the opera with sufficient ability to stand on her own in such towering company as that magnificent artist Lawrence Tibbett. In his reentry as the Duke, Armand Tokatyan was satisfactory; likewise Blanche Bradley, a recruit, in the role of the page. Moranzoni, at the conductor's stand, directed a performance entirely to his credit.

Samson and Delilah, featuring Bruna Castagna and René Maison in the title roles, brought new laurels to the company and personal success to the entire cast.

MELTON IN DEBUT

James Melton at his debut as Pinkerton in Butterfly lived up to his reputation and the beauty of his song won rapturous plaudits at the close of the first act. Maria Reining's Cio-Cio-San, conventional as to acting, missed the note of pathos and poetic insight, portraying the fifteen-year-old naïve Japanese like a European coquette and voicing the music too dramatically to convey the plight of the unfortunate innocent bride. George Czaplicki gave prominence to the role of the Consul. Ada Paggi's Suzuki has long been recognized among her best roles and on this occasion she surpassed previous efforts. Itza Kiszely's debut as Kate Pinkerton gave *raison d'être* for her association with the company and Douglas Beattie's Bonze may be pronounced a real achievement. Moranzoni, a tower of strength in the pit, and Defrere's excellent *mise-en-scene* were other potent factors in the performance.

CATHERINE LITTLEFIELD, whose ballet company is appearing in the Chicago City Opera season. (Photo by Maurice Seymour.)

TALES OF HOFFMANN

The restoration of the Tales of Hoffmann gave opportunity to admire the versatility of the actor-singer Lawrence Tibbett, whose original conception of Coppelius, Dapertutto and Miracle may not meet with general approval, but whose singing gave unalloyed pleasure. Elen Dosia is creating a niche all her own her and her performances of Giulietta and Antonia raised her a step higher on the ladder towards popularity. The Hoffmann of Andre Burdino proved the outstanding feature of the performance. Equally deserving of highest praise was the Niklaus of Margery Mayer, a new member, imbued with a rich and sonorous contralto and who wears the travesty with the allure and nonchalance of a young lad. Josephine Antoine made up in tonal beauty what her too human doll lacked in ingenuity. Francesco Daddi, veteran of many seasons, with Desire Defrere were the merrymakers in a spirited performance that speaks volumes for the ability of Louis Hasselmans, whose reentry was the signal for the French wing to exhibit its full powers at best.

A STIRRING TOSCA

With Elen Dosia in the title role, Masini the Cavaradossi and Czaplicki as Scarpia, Tosca received a performance worth travelling miles to hear. Dosia's portrayal of Floria was sensational in its tragic characterization. Matching in vocal spendor her unusual portrayal, she captivated her auditors. Masini has become a hero with opera patrons. After his singing of E lucévan le stelle pandemonium reigned supreme until the no-encore rule had to be broken. The Sacristan as portrayed by Vittorio Trevisan has long been regarded as a cameo and, as heretofore, he made the role a stellar one. Czaplicki's fine voice added materially in making his forceful Scarpia an object of admiration. Moranzoni read the score with fervor and understanding.

ELEN DOSIA as Tosca.

neither the voice nor histrionic possibilities for the operatic stage. Church singing or concert work should benefit the seventeen-year-old girl and her ill-advised appearance should not reflect upon her. Masini evidently enjoys singing *fortissimo* most of the time, but his voice is of such beautiful texture that we can excuse this. Annunciata Garrotto, making her debut as Musetta, revealed vocal virtues and histrionic ability of marked degree. Vittorio Trevisan, Desire Defrere and Virgilio Lazzari were the funmakers, while George Czaplicki as Marcello sang the music with the unction of a Germont père and pictured the role of the painter with the gaiety of a Kurvenal.

Bruna Castagna made known here her seductive and well voiced Carmen, with Armand Tokatyan (Don Jose) and George Czaplicki (Toreador) as her capable coadjutors. Annunciata Garrotto sang Micaela like a routined and intelligent artist who neither mars nor gives extra brilliance to a performance. Louis Hasselmans directed with his customary skill and an added feature was the incidental dances by the Littlefield Ballet.

(*Continued on page* 44)

MAKING A THATCHED ROOF for a scenic design, the model of which may be seen on the chest at centre behind the skull.

OTHER OPERA HEARINGS

The management erred in introducing Constance Merrell, a young American soprano, as Mimi in La Bohême. Her debut was premature, for she showed

PREPARING THE TRIUMPHAL SCENE in Aida, these workmen paint the properties that will add glamor to the production. (Photo by H. A. Atwell, Chicago.)

Los Angeles Opera Season Reveals Consummate Artistry

Productions of Meistersinger, Pelléas and Elektra Outstanding—Gigli in Chenier and Bohême, Pons in Le Coq d'Or Applauded—Menuhin in Recital—Mason Symphony Done by Klemperer

By RICHARD DRAKE SAUNDERS

LOS ANGELES, CALIF.—Six opera evenings were presented by the visiting San Francisco Opera Association in the Shrine Auditorium between November 5 and November 12. All were lavishly mounted and given with admirable ensemble values, the company coming intact to present the series.

Beniamino Gigli was the vocal hero of the opening, Andrea Chenier, singing the title role with feeling and beautifully limned voice line. Invariably an audience favorite here, Richard Bonelli scored an immediate success as Gerard and won a prolonged ovation in the third act, where his voice fully conveyed the emotion of the words. Elisabeth Rethberg, in the role of Madeleine, sang with lovely timbre. Gaetano Merola conducted, taking pains to deliver crisp and firmly accented beats from his orchestra, but interpreting the score with more force than balance. The minor roles were capably handled, though the singers could hardly be heard above overloud accompaniments. Doris Doe won applause for an excellent and emotionally powerful portrayal of Madelon, the blind woman, and made a charming Countess de Coigny. Lodovico Oliviero appeared both as the Abbe and as the spy, making a convincing characterization of the latter. Lina Kroph sang Bersi acceptably, Louis D'Angelo made an admirable Mathieu, with appropriate comedy touches, and George Cehanovsky was adequate as Roucher. Arnold Gabor, Norman Cordon, John Howell, Max Lorenzini and Zelda Nerina completed the cast. The chorus sang well and provided a notable background of realistic color and movement, reflecting credit upon William Tyroler. Armando Agnini's stage settings were admirably conceived.

MEISTERSINGER IMPRESSES

Center and focus of the performance of Die Meistersinger on November 7 was Friedrich Schorr as Hans Sachs. Filled with kindly understanding and gentle sympathy, his interpretation held that subtle finesse which is the true expression of art, and his singing welded diction and voice into that unity which was the express desire of Wagner. Arnold Gabor nearly "stole the show" as the carping Beckmesser, aided by the natural reaction and relief his comic antics gave to many slowly conducted spots. Charles Kullmann made a romantic appearance as Walter von Stolzing, and if his voice was somewhat lyric for the full concept of the role, it was true-toned and of appealing quality. Elisabeth Rethberg's quite matronly Eva was not enhanced by incessant nodding of the head, but she sang the role with the authority of experience. Kerstin Thorborg offered a splendid characterization of Magdalena, with histrionic finesse backed by lovely tones. David was well interpreted by Karl Laufkoetter, with verve, spirit and vocal competence. Julius Huehn was an impressive and resonant Kothner, and Carlton Gauld made a dignified Pogner.

THE PRIZE SONG
in Die Meistersinger sung by Charles Kullmann.

The other mastersingers were ably portrayed by Louis D'Angelo, Norman Cordon, John Howell, Carl Hauge, Ludovico Oliviero, Leslie George, Martin Bose and George Cehanovsky, the latter also singing the watchman. With such a cast the production might have been admirable in all respects, but the conducting of Fritz Reiner often lagged, held little of dynamic contrast, and sustained no adequate feeling of tension or drama. The orchestra was unresponsive, the string section weak in the violas, while the brass section sounded like a boy's band in distress, with particularly off-key sounds emanating from the tuba. The chorus carried the action as well as possible in what often amounted to slow motion, and sang lustily. The stage settings by Herbert Graf were in keeping with traditional standards.

PELLEAS UNDER LEINSDORF

The pastel delicacy of Debussy's Pelleas et Melisande was admirably enunciated November 8 under the baton of Erich Leinsdorf, whose careful shading and balance made the most of the score, although his sweeping gestures were at times extravagant. The performance amounted to a series of lovely tableaux drifting across the stage to the accompaniment of nebulous yet luminous music. Janine Micheau, as Melisande, sang in musicianly and polished manner, and made an attractive stage picture. Georges Cathelat displayed a light tenor of almost contralto quality. Carlton Gauld supplied a well-sung Golaud, contributing most of the drama and practically all of the acting, the average of his work making amends for some deficiencies in the upper register. Louis D'Angelo made an excellent King Arkel. The best voice of the cast was shown by Doris Doe in her brief appearance as Genevieve, her even mezzo-soprano holding a luscious quality. Anne Jamison sang Yniold with suitably incisive and childlike tones.

ELEKTRA LED BY REINER

A magnificent presentation of Elektra on November 10 stirred a large audience to a prolonged and vociferous ovation for Rose Pauly in the title role, an able supporting cast, and conductor Fritz Reiner. Rose Pauly's performance was heroic in more ways than one, for in the first few minutes she slipped on a step and fell, spraining both ankles. Although unable to rise for a few moments, she did not miss a note of the phrase she was singing when the mishap occurred, completing her lines from a prone position. And she finished the strenuous two-hour role despite an ankle which swelled visibly to twice its normal proportions. The grim opera was appropriately mounted by Herbert Graf, and costumes carried out the theme. The gorgeous tapestry of the intricately woven score was unfolded in vivid, masterful strokes from Fritz Reiner's baton. The music beat upon the ears in surging waves of sound, expressing every degree of emotional variance. Kerstin Thorborg characterized Klytemnestra with an artistry which made the role properly repellent and displayed a finely handled voice. Chrysothemis was admirably portrayed by Irene Jessner, who sang with surety and lovely quality. Julius Huehn delivered an excellent

(*Continued on page* 46)

THE MALIGNANT KLYTEMNESTRA
as enacted by Kerstin Thorborg in Strauss' music drama Elektra.

A FAIRY TALE FROM RUSSIA.
Nicholas Massue as The Astrologer in a scene from Rimsky-Korsakoff's Le Coq d'Or.

SANTUZZA TELLS OF HER WOES.
Ebe Stignani (right), in the role of the betrayed maiden, sings Voi lo sapete to Mama Lucia (Thelma Votipka).

New York's Long Operatic Pageant Marked by Brilliancy

From Early Days of Garcia, the Saga of Manhattan Lyric Drama Has Enshrined Many Triumphs—Metropolitan Opera's History Summarized through Changing Regimes

By R. M. KERR

From that somewhat hazy day in 1825 when an intrepid band of operatic voyagers headed by Manuel Garcia was induced by a prosperous wine merchant to set foot on the flinty shores of New York, the lyric drama has had a more or less continuous and prosperous career in the metropolis. Before the major period opens, there were a number of preparatory ventures, at the Bowery Theatre, the Richmond Hill Theatre (1832), the Italian Opera House at Church and Leonard Streets, which had

EMMA CALVÉ AS CARMEN,
the role in which she created a furore with American audiences.

"an entire tier of boxes draped with crimson silk" and opened with Rossini's La Gazza Ladra, but finally declined because of the iniquitous habit of granting passes to practically everybody. Then came Palmo's Opera House, which lasted less than a year (1844), at the conclusion of which the impresario reverted to his former occupation as a chef. Three years later the Astor Place Opera House swung wide its doors and had a stormy career until 1852. The next season Grisi and Mario opened the then latest architectural wonder of operatic New York, the Academy of Music, the opera being Norma. Here also in 1859 occurred Patti's debut. Long after the Metropolitan Opera House was reared in 1883 by the growing group of new social figures, the Academy lingered on physically. Though it gave up the struggle with the Met. two years later, it remained as a sad ghost of the grand days, devoted at last to the cinema, and finally was razed to make place for the electric company's skyscraper which now dominates Fourteenth Street.

The "Met." Opens

Particularly in view of the half-century celebration in 1933, the details are familiar of the Metropolitan's opening on the fabled night of October 22, 1883, with Christine Nilsson in Faust. Henry E. Abbey, with Maurice Grau as executive associate, had one season of brilliant expenditure, bringing the debut of Sembrich and other artistic achievements, but ending in a crushing deficit.

The system then in vogue was the leasing of the house by the directors to an impresario, who undertook to supply the type of artists and productions that the public wanted. Abbey resigned; no other manager could be found to support the traditional Italian *stagione* in the style to which it was accustomed. German opera was very much in the air at the time as a radical novelty; and Leopold Damrosch agreed to install the new form of art at the Metropolitan.

Reign of German Opera

Season 1884-5 therefore began with Tannhäuser, and succeeding productions included a notable one of Die Walküre, on January 30, 1885. The roster of new artists brought from Germany included some eminent names, but the season was marked with tragedy. Dr. Damrosch died of pneumonia in February; his son, Walter, took over the baton for a time, then Anton Seidl was brought in 1885 from Europe and reigned through thirteen fruitful years. Lilli Lehman made her American debut that year (in Carmen!) and Die Meistersinger saw the boards for the first time in this country on December 19. The season of 1886 was even more rewarding, producing the American bow of Tristan und Isolde (December 1). Albert Niemann brought his somewhat aging voice but poignant character protrayals to the company. Aida also began its Metropolitan best-selling career. Further Ring dramas entered the repertoire the next season, Siegfried on November 9, 1887, and Götterdämmerung the following January 25, while Das Rheingold had to linger another year before making its entry. These were the embattled days when Wagner came into his own in this country.

Brilliant International Seasons

The regime of Abbey, Schoeffel and Grau, in 1891, saw the beginning of the brilliant galaxy of international artists that had hardly an equal anywhere in the world. Italian, French and German operas, were given by a roster including the de Reszke brothers, Nordica, Eames, Lilli Lehmann, Albani, Scalchi, among the refulgent names. Roméo in its first New York hearing in French, Cavalleria Rusticana's American debut with Eames as the chaste Santuzza, were incidents. Then came the historic fire, which ruined the inside of the house (August 27, 1892), followed by the rebuilding and reopening (November 27,1893) with another series of outstanding performances: the debut of Calvé (in Philemon et Baucis), followed by the delirious acclaim surrounding her Santuzza and especially Carmen; Melba's introduction in Lucia, and that of Nordica in Les Huguenots. Pol Plançon also joined the troupe. New works heard were Falstaff (February 4, 1895) and Samson et Dalila (in stage version), four days later. The first Tristan of Jean de Reszke established a standard of which old-timers rave, in the season of 1895-6.

The management reverted to Grau alone in 1898-9. In this year some notable entries were made, prominent being those of Johanna Gadski and Ernestine Schumann-Heink, the latter as Ortrud in Lohengrin the following January. Franz Schalk led a complete Ring cycle for the first time in New York. In 1900 Louise Homer entered as Amneris. The bow of Antonio Scotti as Don Giovanni was made on December 27, 1900. The first Metropolitan La Boheme had occurred the previous day, and the next February saw the introduction of Tosca (with Ternina). This season also saw the departure of Jean de Reszke. 1902-3 marked the end of the Grau regime, and also witnessed the baton bow of Alfred Hertz.

The Parsifal Furore

With the advent of Heinrich Conried in 1903, the management passed into the hands of a German actor and manager who had long been active in New York. His five years were a somewhat troubled reign, marked by first-class news sensations and the introduction of several popular luminaries. Caruso bowed as the Duke in Rigoletto on November 23, 1903, destined to become the house's major attraction for nearly two decades. Mottl briefly became general music director. Fremstad effected her entry as Sieglinde, later to prove a highly individual singer. Two continents were rocked when, in contravention of the Wagner family efforts, Parsifal was produced on the day before Christmas, when it had expressly been reserved by the composer for Bayreuth.

The major convulsion of the 1906-7 season was the ill-fated "one consecutive performance" of Strauss' Salome, with Fremstad as the heroine, a work withdrawn, it is said, because influential box-

ENRICO CARUSO AS CANIO,
from a photograph made soon after his arrival in America. (Photo © by Aimé Dupont.)

holders could not countenance its moral enormities! Geraldine Farrar, already feted in Germany and elsewhere, made her conquering entry as Juliet in the autumn of 1906, beginning sixteen years of prima donna ascendency. She sang Madam Butterfly in its debut on that stage, February 11, 1907. In 1907-8, Chaliapin had his "first" Metropolitan bow as Boito's Mefistofele, but with nothing like the success of his return in 1921. Mahler took up the baton for his brief but brilliant consulship of German opera in January, 1908. The next month ill-health forced Conried to resign, and Giulio Gatti-Casazza was called from the directorship of La Scala to become head of the institution.

Gatti's Consulship

The Gatti regime, extending over a quarter-century, was the longest and most lavish period in the history of the house. At first (for two seasons) sharing the direction with Andreas Dippel, until that tenor-impresario departed in 1910, to take over the Philadelphia-Chicago Company, the astute Italian general later conducted alone his eminently prudent and somewhat taciturn campaigns. He was the first of a new type of general manager, hired by the Metropolitan Opera Company under a board of directors headed by the influential Otto H. Kahn. With the new manager came Arturo Toscanini from La Scala as head of the Italian baton department, and new singers bowing included Emmy Destinn and Frances Alda. Slezak was a Czech tenor sensation in 1909, and Tschaikowsky's Pique-Dame was sung in German. Sembrich and Eames took farewells. In 1909-11 the lavish attempt to found a

(*Continued on page 40*)

OPERATIC COUNCIL OF WAR.
Arturo Toscanini, Giulio Gatti-Casazza and Geraldine Farrar on the stage of the Metropolitan Opera House: a rare photograph reproduced from Opera Cavalcade, published by the Metropolitan Opera Guild, Inc.

NEW YORK CONCERTS

NOVEMBER 6

Philharmonic Orchestra Musicianship comparable to his amazing technical skill was disclosed in the Brahms violin concerto by Robert Virovai, Hungarian youth, in his third appearance with the Philharmonic Orchestra. A full, rounded and luscious tone, sweep and digital dexterity brought him a merited ovation. John Barbirolli gave a stirring reading of the same composer's Academic Festival overture and concluded with another hearing of the second symphony of Sibelius.

Marjorie Lawrence The gracious and accomplished diva of opera, Marjorie Lawrence brought some impressive gifts to her Town Hall afternoon recital, attended by many musical notabilities. She sang a program of rare works, including Lieder achieved with commanding emotional

MARJORIE LAWRENCE

JASCHA HEIFETZ

penetration. Notable was her voicing of an air from Gluck's Iphigenie en Tauride, a Hugo Wolf group (Und willst du deinen Liebsten being outstanding), two Moussorgsky songs (sung with dramatic poise), two excerpts from Hindemith's Das Marienleben, a group by Ravel and Canteloube, and a final heroic evocation of Brünnhilde's Immolation music, somewhat thinly supported by the piano. Miss Lawrence's rich voice, and dramatic temperament promise her a high place among sopranos, if her splendid art, as yet still maturing, reaches the expected peak. Felix Wolfes was an excellent piano associate.

New Friends of Music The Kolisch Quartet began its cycle of Beethoven's works in this form at the Town Hall late Sunday afternoon, the quartets heard being op. 18, No. 5; op. 95, and op. 59, No. 2. The remarkable rhythmic response of the four members, playing as usual without score, and headed by their accomplished left-handed leader, was responsible for particularly fine and grossamer adjustment of tone and ensemble in the early score. The later quartets offered greater problems not all of which were ideally solved. Outstanding was the playing of the *molto adagio* movement of the last work. Less opulent than some organizations in the quality of sound they produce, the Kolisch players excel in the vivacity and technical finesse of their work. The house was filled and attentive.

Helen Teschner Tas Following the season's vogue of appearing with an assisting ensemble, Helen Teschner Tas, violinist, played at Town Hall with a chamber orchestra conducted by André Polah. Three major scores in vivid contrast formed her list—the Bach concerto in E major, Chausson's Poème (accompaniment arranged for small orchestra by Mr. Polah) and Mozart's concerto in D major (No. 4). Mme. Tas renewed impressions of stylistic understanding, musicianship of high calibre, and tone and intonation problems overcome with taste and skill. The orchestra led with authority by Mr. Polah, was reduced to strings for the Bach, but seemed to produce too generous a volume of tone to allow the soloist the maximum balance and adjustment of dynamics in the Chausson score. The audience rewarded the performances with repeated recalls.

Sai Shoki Using recordings of native instruments in lieu of a piano accompaniment, Sai Shoki, Korean dancer, presented an attractively-costumed recital in the Guild Theatre. Blessed with beauty and a gracious stage presence, she offered her interpretations of native dances aided by a series of masks and brilliant and colorful costumes. Her program included several humorous items, all bringing her applause from a large audience.

NOVEMBER 7

Carroll Glenn Winner of a Naumburg Foundation prize, Carroll Glenn, violinist, appeared at Town Hall. She is a young artist of sincerity, abundance of vitality and strong feeling, with a respectable development of technical powers. The major work played was the Sibelius concerto, the second movement of which held auditors particularly, a fine, rich tone being educed and much of its atmosphere seized by the player. Two movements from Bach's unaccompanied sonata in C major exhibited lyrical treatment and clean bowing and fingering. The Vivaldi-Respighi sonata in D major opened the list, and there were also works of Desplanes, Mozart-Kreisler, Szymanowski, Ravel and Paganini-Kreisler. Boies Whitcomb was a somewhat emphatic accompanist.

Frank Bishop and American Orchestra Aided by the newly-formed American Orchestra (Leon Barzin, conductor), Frank Bishop played three piano concertos at Carnegie Hall in the evening—J. S. Bach's in D minor, that by Schumann and Rachmaninoff's C minor. The ensemble proved to be adept and responsive if a trifle under-rehearsed, and Mr. Bishop gave accomplished projection of the three widely-contrasted scores. The playing of the Bach was spirited, and the Schumann reading fluent, though a passage or two found soloist and players momentarily in disagreement. The Rachmaninoff, less profound but virtuosic, proved a good vehicle. The pianist shared repeated bows with Mr. Barzin.

Enya Gonzalez Skill as a programmaker in selecting items suited to her abilities was shown by Enya Gonzalez, Philippine soprano, in her Town Hall debut. Spanish and native numbers, in which she revealed piquant interpretative sense, marked her list. Following four *rispetti* of Wolf-Ferrari, in which opulent tone and musicianly vocal projection were revealed, she offered the long Corazon de mujer of Turina and Obradores' Canciones clasicas espagnolas with Un bel di vedremo as an encore. Four Philippine folk airs, Osma's Cantares de mi tierra and a group of songs by Ireland, Watts and Hageman concluded her formal list. Able assistance was furnished by Celius Dougherty at the piano.

NOVEMBER 8

Philadelphia Orchestra Sergei Rachmaninoff was the impeccable soloist of this concert under the leadership of Eugene Ormandy at Carnegie Hall, presenting an eloquent performance of the Beethoven piano concerto (No. 1) in C minor. Mr. Rachmaninoff was also represented as a composer with his third symphony (A minor), an opus of musical incoherency replete with melody, almost saccharine at times, and unrelated passages composed principally of over-expanded bridge developments. Mr. Ormandy gave this and the concluding Don Juan of Richard Strauss brilliant interpretations which displayed, unfortunately, the defects of the well-orchestrated Rachmaninoff score and the amazing power and vitality of the Strauss tone poem.

Roland Hayes Town Hall resounded to acclamations at the evening recital of Roland Hayes, Negro tenor, piano-accompanied by Reginald Boardman. As before, the Hayes attractions of voice and delivery were in splendid evidence, exemplified in numbers ranging from old Italian to American composers of the moment. Of the latter, a strong impression was made by Theodore Chanler's atmospheric Eight Epitaphs (based on de la Mare poems) in the manner of inscriptions on old graves in rural English churchyards. The recitalist opened his concert with the work, thereby for once assuring a native American composer priority over his foreign program companions.

In music by Bononcini, Monteverdi, Bach, Brahms, and arrangements of Negro Spirituals, the familiar Hayes mastery of diction, style and vocal nuances effected fine values. It was only in some of his full-voice tones that the singer achieved less complete euphony.

NOVEMBER 9

Jascha Heifetz A crowded Carnegie Hall extended homage to Jascha Heifetz at his recital soirée, where he voiced his irreproachable art as an interpreter and executant, displaying anew his silken tone, polished style and mastery of fingers and bow. Proceedings opened with the concert-giver's own transcription of the prelude from Bach's E major partita, unaccompanied in the original version, but here provided with piano supplement. There followed a beautiful performance of Brahms' D minor sonata, and the flawlessly brilliant delivery of Paganini's D major concerto. Rapturously received were smaller numbers by American composers. Emanuel Bay was the expert accompanist.

Guiomar Novaes Although her scintillant technic remains her outstanding attribute, sensitivity of style, exquisite control of nuance and emotional restraint are formidable factors in the matured pianism of Guiomar Novaes, who started the ninth annual Endowment Fund Series in the Town Hall. Bach's fantasia and fugue in D major, three Scarlatti sonatas, Chopin's F sharp impromptu and "funeral march"

FRANK BISHOP

ORREA PERNEL

SERGE KOUSSEVITZKY

ELISABETH SCHUMANN

sonata and four Debussy items were programmed. It is unnecessary to add that encores were demanded and given.

NOVEMBER 10

Philharmonic Orchestra John Barbirolli began this program with Sir Edward Elgar's arrangement of Handel's Overture in D minor, of which the late English composer has made a forthright opus, slightly detrimental to its original musical expression. This was followed by a stimulating interpretation of Schumann's fourth symphony in D minor and, after the intermission, in deference to Armistice Day, Debussy's Berceuse Héroïque in memory of the fallen was presented. Debussy's short opus, not heard in New York since 1919, is a brief, melancholy composition which embodies the theme of the Belgian National Anthem within its closing measures. It is not Debussy at his best, but nevertheless a work of profound mood and subtle scoring. Mr. Barbirolli's program closed with a vivid and powerful delineation of Beethoven's seventh symphony, which drew excited applause.

Hazel Weiler Miles An energetic pianist, Hazel Weiler Miles made her New York debut in Town Hall. Her list included Beethoven's thirty-two variations on an original theme, played somewhat rigidly; the G minor ballade and three etudes of Chopin, wherein her tonal palette was opaque; a Chopinesque C sharp minor rhapsody of Ernest Horton Miles, the same composer's Afton Water, a theme with variegated variations; Godowsky's Waltz Rendezvous, offered vigorously; and Liszt transcriptions of Mendelssohn and Schubert songs, played fluently and with scintillance.

NOVEMBER 11

Georgia Graves An exhaustive program comprising Lieder of Beethoven, Schubert, Wagner, Brahms and Strauss, Sibelius numbers, two Handel arias and a miscellaneous English group, gave Georgia Graves, American contralto, opportunity on Armistice Day afternoon in Town Hall, to display her richly colored and intelligently used voice. Although in some Lieder, interpretative potentialities were not realized, musicianship was manifest in her skillfully projected Handel and Sibelius contributions. Conrad Forsberg was an unsatisfactory accompanist.

Orrea Pernel Orrea Pernel, English violinist, appearing in her second Town Hall recital, gave performances of Tartini's Devil's Trill sonata, Mozart's sonata (No. 10) in B flat, the Bach chaconne, two movements from Bax's sonata No. 3, and smaller pieces by Malipiero, Szymanowski and Nin. Miss Pernel proved a thoroughly schooled and stylistically able player, and set forth the designs of music in varied styles with precision, revealing a sense of proportion and excellent phrasing. Her execution of ornaments in the Tartini was clean-cut, and her Mozart had the musical laughter requisite

MORIZ ROSENTHAL

HELEN TESCHNER TAS

to this composer. If occasionally a tone emerged less rounded or exact in intonation than its fellows, this was compensated by the strong intellectuality of her work. Brooks Smith's accompaniments were spirited and efficient.

NOVEMBER 12

Giorgio Ciompi Giorgio Ciompi, young violinist, made his debut in a Town Hall matinee. The Didone Abbandonata sonata of Tartini revealed luscious tone and an academic approach. Bach's E major partita (prelude movement) was a demonstration of speed. Refinement was missing from Mozart's D major concerto. His best work was done in the Chausson Poème, which was followed by a miscellaneous group. Sanford Schlussel gave pianistic support of a high order.

Sergei Rachmaninoff Cohorts of Rachmaninoff devotees greeted that pianist at his Carnegie Hall matinee, where he dispensed enjoyments of a distinctly high order, with only slight lapses now and then from his best form, as in the rather uneven playing of a group of twelve Chopin preludes. Bach was represented by a not too familiar toccata and fugue in E minor; Rameau by a set of Variations; Beethoven by his Les Adieux Sonata, in crystalline articulation, beautifully poetized. Simple feeling came to light in Schubert's A flat impromptu, but the *rondo* from his D major sonata was made into a display of speed and finger dexterity. Rachmaninoff's own G major Prelude had the crowd breathless, and they responded similarly to the scintillant execution and excitingly climaxed Tarantella from Liszt's Venezia e Napoli.

Budapest Quartet Rosalyn Tureck was the assisting soloist to the Budapest Quartet in the Brahms F Minor quintet (op. 34) at Town Hall. With finesse, the work of the pianistic artist blended nicely with the string playing of Josef Reismann, Alexander Schneider, Boris Kroyt and Mischa Schneider in a musicianly reading. Schubert's G major quartet (op. 161) was dominated by Mr. Reismann's tonal unevenness and Mischa Schneider's expostulatory cello. Hindemith's op. 22 quartet had moments of brilliance.

NOVEMBER 13

Philharmonic Orchestra The Sabbath matinee of the Philharmonic Orchestra in Carnegie Hall presented Joseph Schuster, first cellist, as soloist in the Schubert-Cassado A flat concerto, a work originally for Arpeggione but transcribed by the Spanish cellist. Mr. Schuster, ovationally received, read it with authority, taking full cognizance of its Beethovenian *cantilena* in the second movement to disclose rich and colorful tone. John Barbirolli repeated from previous programs the two symphonies, Schumann's fourth and Beethoven's seventh. Debussy's Berceuse Héroïque, repeated from the Armistic Day programs was played in memory of Clarence H. Mackay of the board of directors, whose death was announced by Mr. Barbirolli.

Julius Katchen Julius Katchen, thirteen-year-old pianist, previously heard with the Philadelphia Orchestra, gave his first New York recital at Town Hall on this afternoon. He is a dignified young man with unusual warmth of tone, feeling for musical structure and emotional content. His tone was large and his attack crisp, his phrasing apt throughout Bach's partita in C minor, if there lacked some variety in shading. A powerfully enunciated reading of the Beethoven sonata in A flat major (op. 26) was succeeded by Schumann's Kinderszenen, receiving loving treatment. This was followed by Brahms' C major intermezzo and E flat major rhapsodie, hurled forth with power. A group of Chopin displayed virtuosic accomplishments. The applause rose, bringing numerous encores.

New Friends of Music The Kolisch Quartet, under the auspices of the New Friends of Music, played in Town Hall Beethoven's E flat (op. 127, No. 1) and F major (op. 59) quartets. The four players, refined and artistic interpreters, offered performances in which the *finale* section of the later work was truly noteworthy.

Moriz Rosenthal Celebrating the fiftieth anniversary of his first appearance in New York, Moriz Rosenthal's Golden Jubilee recital at Carnegie Hall drew a throng of listeners who feted the illustrious artist with palpable affection and noisy demonstrations of admiration.

Venerable in age, Rosenthal continues vital in keyboard achievements, and this evening again revealed his powers most convincingly. He gave smooth and completely stylistic hearing to Weber's A flat sonata, a relic from the romantic days of music. Some Chopin selections had sensitive and soulful exposition. Grand in conception and of authoritative eloquence was the player's delivery in Beethoven's Appassionata Sonata. In conclusion there followed delicate voicing of Liszt's Au Lac de Wallenstadt and the Schubert-Liszt Soirée de Vienne as the last regular number. Rosenthal did his own refurbishing (chiefly with a dazzling cadenza) of Liszt's second Hungarian Rhapsody, tossed off in glamorous technical and temperamental manner. Inevitable encores finished the memorable occasion. Eminent musicians dotted the house, and during the intermission Stanley H. Howe, secretary to Mayor La Guardia, read a tribute from that dignitary. A special feature of the celebration was the symbolically decorated piano, lacquered with gold.

Elisabeth Schumann That gracious charm which distinguishes Elisabeth Schumann's exquisite art was exerted in full measure when the eminent soprano gave an evening of Lieder at Town Hall. There was

ERNEST SCHELLING

ELSA BAKLOR

RECITALS OF THE FORTNIGHT

unalloyed pleasure for her faithful following in performances that ranged through groups of Schubert, Brahms and Wolf, with four songs by Hermann Hans Wetzler as quasi-novelties. Mme. Schumann, with her crystalline voice in fine estate, and art of spinning the tone with consummate dynamic skill, was thrice-mistress of the sentiments of her texts, set forth with depth and delicacy as the occasion required. Schubert's Jüngling und der Tod was one of the finest pieces of Lieder-singing heard in some time. Leo Rosenek proved an authoritative accompanist.

Argentinita Charm, skill, piquancy and authentic costuming were revealed by Argentinita at her Majestic Theatre *soirée*, in which she had the assistance of Antonio Triana, *danseur*, and Pilar Lopez, *danseuse;* Carlos Montoya, an exceptional guitarist; and Bogelio Machado, pianist. Iberian folk dances and Indian numbers were on her list, presented with a fine comedic sense, economy of method and notable mimicry. In addition, the dancer is a singer of ability. Many numbers had to be repeated, and encores were demanded by the large audience.

NOVEMBER 14

Elsa Baklor Elsa Baklor, soprano from Baltimore, gave an afternoon recital at Town Hall. She has a pleasing lyric soprano voice and sensitive way of using it. Exotic numbers, such as an aria from Russlan and Ludmila, and Giulia Recli's Il Pastore Canta, revealed considerable temperamental flair. Her widely varied list of works by Mozart, Paradies, Massenet, Leoncavallo, Koechlin, Bachelet, Szulc, Wolf, Marx, Korngold, Weingartner, included also an American group by Daniel Wolf, H. Weisgall (I Make My Shroud, first local hearing), Gustav Klemm and Mana-Zucca, and Hungarian folk melodies sung in costume. Leroy Evans was the accompanist.

Beethoven Association Opening its twentieth season, the Beethoven Association presented its president, Harold Bauer, pianist, with Albert Spalding as violin partner in two sonatas, and the Motet Singers (Paul Boepple, conductor) in unusual *a cappella* vocal numbers. Messrs. Bauer and Spalding opened the evening with a suave and delightful reading of Mozart's sonata in B flat (K. 378). The singers gave madrigals of Hassler, ballets by Morley, and four somewhat problematic Lieder to old German texts by Paul Hindemith, with impeccable tonal quality and gradations of shading. After a genial speech on the anniversary, Bauer abetted Spalding in a dashing reading of the Beethoven Kreutzer sonata, and the chorus concluded with exquisite works of di Lasso, Tessier and Debussy. The usual large audience applauded warmly.

National Orchestral Association Had Leon Barzin lavished as much attention on Brahms' concerto for violin, cello and orchestra as he did on Gluck's Iphigenia in Aulis overture and Mendelssohn's fourth symphony, the inaugural of the ninth season of the National Orchestral Association in Carnegie Hall would have been praiseworthy. For the training musicians, under his rhythmic direction gave the Gluck a spirited reading, the attacks especially being commendable. The Mendelssohn was offered in sweeping style and romantically colored. But with Mischa Piastro, concertmaster, and Joseph Schuster, first cellist of the Philharmonic Orchestra as soloists, the Brahms work became a debate between the artistic virtuosi and an orchestra that did not furnish requisite support.

NOVEMBER 15

Trio of New York For their second concert in Town Hall the Trio of New York (Carl Friedberg, pianist; Daniil Karpilowsky, violinist; and Felix Salmond, cellist) selected the D major (op. 70, No. 1) trio of Beethoven, Mendelssohn's C minor (op. 66) trio; and with Lillian Fuchs, violist, again assisting, the Brahms A minor (op. 26) quartet for piano and strings. The three players displayed unity of tonal balance and interpretation. If Mr. Friedberg was inclined to over-emphasis in the *largo* of the Beethoven, this was offset by the stylistic reading of the work as a whole. The Mendelssohn was richly colored and performed with *élan* and ardor. The Brahms found the five giving a noble and musicianly delineation.

OLIVER STEWART

GEORGIA GRAVES

NOVEMBER 16

Benjamin Grobany A rich voice, ably projected, was revealed by Benjamin Grobany, baritone, in a Town Hall matinee list including Peri, Donaudy, Gluck works; Lieder of Wolf, Strauss and Marx; Moussorgsky and Borodin items (two sung in Russian); and English and French groups. Mr. Grobany sang with notable musicianship, particularly in the Russian section. Celius Dougherty gave excellent pianistic collaboration. The audience demanded encores.

Curt Sachs, Helen Teschner Tas and Ernst Victor Wolff The development of solo violin music was authoritatively related at a late matinee in Town Hall by Dr. Curt Sachs. His discourse was attractively and artistically illustrated by those two able musicians, Helen Teschner Tas, violinist, and Ernst Victor Wolff, harpsichordist. Dr. Sachs described how the "despised" violin of the sixteenth century had replaced the popular *gambas* when emotionalism was required in the string section for Monteverdian operas. Corelli's first sonata was played and French and German illustrations were given by the two accomplished assisting artists.

(*Continued on page 33*)

(Heifetz photo by Fayer, Vienna; Bishop by Josephine Rossi; Lawrence by Bruno of Hollywood; Graves by Chidnoff; Baklor by Apeda; Koussevitzky by George Faitzer; Schelling by Herbert Mitchell; Stewart by Bob Hauser.)

Chicago's Fabled Decades of Lyric Drama Reviewed

Her Opera Company, Which Has Seen Eras of Opulence and of Financial Depression Since Founding in 1910, Now Carries on with Stable Basis

By RENÉ DEVRIES

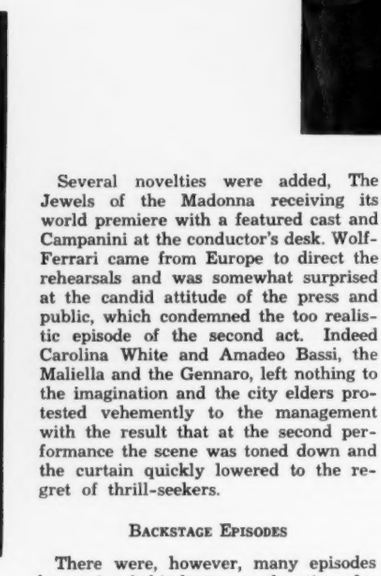
CHICAGO.—Ever since 1852, when an Italian company, headed by Luigi Arditi as conductor and Rosa de Vries as leading soprano, gave Chicago a taste of grand opera, the city by the lake has harbored opera troupes of world-renown and of lesser magnitude. From 1889 when Adelina Patti inaugurated the newly built Auditorium, singing Juliet in the initial performance, the Metropolitan Opera Company constituted the only major company that brought opera artists here. Col. Mapleson, Henry Savage, and many other *impresarii* introduced their companies in our midst, but Chicago had no resident company until 1910 when a group of opera-minded financiers and industrialists with the help of the Metropolitan Opera directorate amalgamated what was left of the Manhattan Opera Company and established the Chicago Grand Opera.

PAUL LONGONE,
general manager of the Chicago City Opera Company, since its formation in 1933.

The New York board of directors, desirous of finding a new niche for Andreas Dippel, then co-director with Gatti-Casazza at the Metropolitan, proposed his name to their Chicago associates and elected him director of the newly formed company. Cleofonte Campanini was named musical director and Bernard Ulrich, business manager. During the first year the association worked marvels for grand opera here. The Metropolitan and Boston Operas exchanged artists with ours and Dippel secured artists of recognized ability. Thus the golden era in grand opera began with a bang at the Auditorium Theatre on November 3, 1910.

"GOLDEN ERA" OF SONG

During that season we heard such singers as Geraldine Farrar, Johanna Gadski, Mary Garden, Nellie Melba, Marguerita Sylva, Carolina White, Enrico Caruso, Florencio Constantino, Amadeo Bassi, Charles Dalmores, John McCormack, Nicolo Zerola, Hector Dufranne, Maurice Renaud, Mario Sammarco, Antonio Scotti, Clotilde Bressler-Gianoli and Eleanora de Cisneros. One novelty in Italian—the Girl of the Golden West—and two in French, Pelleas and Melisande and Salomé—attracted considerable attention, especially Richard Strauss' biblical opera. The Oscar Wilde-Richard Strauss music drama so shocked our then Puritan public and timid critics as to taboo the work for many years. Restored again years later, it caused neither the ire of the clergy nor the horror of opera goers. Practically the same singers were engaged for the season 1912-13 with the addition of Lillian Nordica, Helen Stanley, Luisa Tetrazzini, Maggie Teyte, George Hamlin, Orville Harrold, Giovanni Zenatello, Julia Claussen, Maria Gay, Ernestine Schumann-Heink, Titta Ruffo, Clarence Whitehill and Vittorio Trevisan.



MARY GARDEN,
as Salome. One of the chief sopranos of the organization between 1910 and 1931, she was general director in 1921-22. (Photo © by H. Mishkin, N. Y.)

CLEOFONTE CAMPANINI,
chief conductor and, from 1913 to his death in 1919, general director of the Chicago Opera. (Photo by Bain News Service.)

PERSONALITIES ASSOCIATED WITH THE HISTORY OF OPERA IN CHICAGO

(RIGHT)
ROSA RAISA and the late FORREST LAMONT in a scene from The Jewels of the Madonna. (Photo by H. A. Atwell, Chicago.)

Several novelties were added, The Jewels of the Madonna receiving its world premiere with a featured cast and Campanini at the conductor's desk. Wolf-Ferrari came from Europe to direct the rehearsals and was somewhat surprised at the candid attitude of the press and public, which condemned the too realistic episode of the second act. Indeed Carolina White and Amadeo Bassi, the Maliella and the Gennaro, left nothing to the imagination and the city elders protested vehemently to the management with the result that at the second performance the scene was toned down and the curtain quickly lowered to the regret of thrill-seekers.

BACKSTAGE EPISODES

There were, however, many episodes happening behind stage at that time, for Campanini and Dippel were using all their diplomacy to oust one another and the Italian *maestro* having the ear of the board was elected general director for the following season. His appointment having displeased the New Yorkers, they sold their stock with one exception (that of Otto Kahn), to Harold McCormick and his associates. From 1913 to December 10, 1919 when he died, Campanini resigned supreme even though he had several tilts with the late Herbert M. Johnson, who succeded Bernard Ulrich as business manager. To the latter Campanini, paraphrasing Louis XIV's famous phrase, is quoted as having said, "My dear Johnson, the board of directors of the Opera is me and if you are unhappy you may just as well go."

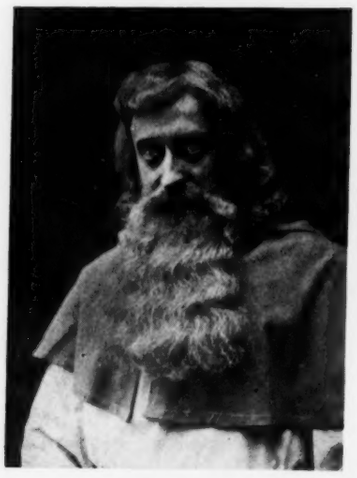
During the Campanini regime many luminaries were added to the personnel—Rosa Raisa, Amelita Galli-Curci, Lucien Muratore, Cyrena Van Gordon, Emmy Destinn, Florence Easton, Louise Edvina, Olive Fremstad, Maria Kousnezoff, Conchita Supervia, Edoardo Ferrari-Fontana, Francis Maclennan, Mario Ancona, Marcel Journet, Margaret Matzenauer, Giulio Crimi, Anna Fitzu, Genevieve Vix, Forrest Lamont, Georges Baklanoff, Giacomo Rimini, Riccardo Stracciari, Yvonne Gall, Florence Macbeth, Myrna Sharlow, Alessandro Dolci, Charles Fontaine, John O'Sullivan, Rosina Galli, Evelyn Herbert, Tamaki Miura, Edward Johnson, Tito Schipa and Carlo Galeffi.

AFTER CAMPANINI'S DAY

After the death of the popular and successful *maestro*, no successor was named, but Herbert M. Johnson became executive director and Gino Marinuzzi, musical director. Neither retained their post long and Mary Garden was appointed general director on January 17, 1921. Upon her nomination she promptly cabled Giorgio Polacco in Italy and signed him as musical director. It was Miss Garden who brought Jacques Coini as stage manager and the list of singers she engaged would have been sufficient to produce grand opera in five different theatres concurrently. An army of tenors, baritones, basses and a legion of sopranos and contraltos made her directorship the talk of the musical world and the worry of the backers. Spending money lavishly, Miss Garden is reported to have lost over a million dollars for the directors, of whom Harold F. McCormick and the late Edith Rockefeller McCormick suffered most

(*Continued on page* 16)

(BELOW)
HERBERT WITHERSPOON
as Gurnemanz. The operatic basso served as artistic director of the Chicago Civic Opera in 1930. (Photo by Mishkin Studios.)



San Francisco Opera Has Successful Season

(Continued from page 8)

CONVERSATION ON THE DAIS

in Die Meistersinger, final scene, during the song contest. Left to right, Arnold Gabor (Beckmesser), Friedrich Schorr (Sachs), Irene Jessner (Eva), Carlton Gauld (Pogner) and Kerstin Thorborg (Magdalena).

for the mobs that wanted them, and that remains one of the company's biggest troubles down to the present moment.

The early years of the company might be called the Era of Muzio, whose mag-

DONIZETTI HEROINE.

Mafalda Favero singing the role of Norina in Don Pasquale.

nificent voice and dramatic genius were present in several consecutive seasons. Gigli, Martinelli, Schipa, Althouse, Bonelli, Journet and many others of the operatic world were prominent in the roster at this period, when the repertoire was very largely Italian. Later came Rethberg and Pinza, who have been with the company in most of its seasons since 1927. Edward Johnson came out once, Maria Jeritza several times. Tibbett and Thomas, along with Bonelli, upheld the fame of the American baritone.

All performances from 1923 to 1932 were given, as has been stated, at the Exposition and Dreamland Auditoriums, which were suited to the purpose from the point of view of seating capacity only. Their staging problems earned technical director Armando Agnini (who has been stage manager, principal scenic designer and production director since the beginning) the reputation of being a kind of miracle man, but miracles too often repeated lose their miraculous quality, and the stage inadequacies of the big theatres became pressing problems. Besides, there was always that opera house in the background.

Eventually, in 1932, the opera house, fully equipped and resplendent from its hundred foot cyclorama to its bar of approximately the same proportions, was opened to the public. Muzio, Borgioli and Gandolfi sang Tosca, and the present era of San Francisco opera had begun.

ENTR'ACTE CONFERENCE.

Gennaro Papi, seated, discusses the music of Barber of Seville with Gaetano Merola, left, who is conducting. Luigi dell'Orefice and Chorus Master William Tyroler are the other participants.

On the managerial side the present era has been marked by several important changes and innovations. Mr. Bentley, who had been president of the organization since 1924, died in 1932, and was succeeded by Wallace M. Alexander. Mr. Alexander resigned four years later, to be succeeded by Robert W. Miller, present president. During the Alexander regime the San Francisco Opera Ballet School was organized under the direction of Adolph Bolm. It remains, under the direction of William Christensen, the only ballet school conducted by an opera company in the United States. Also, during Mr. Alexander's presidency, the original guarantors' fund ran out, and the season's deficits have been met since by yearly subscription.

Performances of individual Wagnerian operas had been given since 1927, but the great German period in San Francisco began with the season of 1935, when Flagstad made her first appearance here and the company gave its first, and to date its only, complete Ring cycle. Flagstad, in the Ring, Tristan, Lohengrin and Fidelio, during the seasons 1935-7, marked another great era in local operatic history.

Variety of Fare

With the passage of Flagstad from the local operatic scene Merola found himself faced with a box-office difficulty. In order to compensate for the loss of the great Wagnerian artist he determined to put together the most varied repertoire so far exhibited here, and to put it on with the most diversified casts ever assembled on the local stage. The result was entirely successful. Rarely has a San Francisco opera season gone down so well. Never, in the four years since this writer became identified with the San Francisco press, has an opera-mad public written him so few letters accusing him of bribery and corruption for failing to tan the hides of all concerned in this production or that.

The 1938 season brought two out-and-out novelties. Pelleas et Melisande and Elektra were given for the first time in this city, while Don Giovanni made its first appearance in the list of presentations by Merola's organization. Die Meistersinger, Andrea Chenier, Martha, Cavalleria, Don Pasquale, Lucia, The Barber of Seville, Forza del Destino, La Bohême and Coq d'Or, in its original operatic version, made up the standard repertoire.

New Singers Engaged

One of the astonishing features of the season was the considerable number of artists who were brought straight from Europe, without benefit of New York experience or prestige. One had thought San Francisco would be a little shy of names not blessed with the halo of Metropolitan approval, and the success made by these singers was extremely heartening.

Most of them came from La Scala for Italian roles. Ebe Stignani proved to be a mezzo of amazing color and range, whom many did not hesitate to dub the "Italian Flagstad." Mafalda Favero, who has gone to the Metropolitan, is a consummately skillful actress, equally adept at the comedy of Zerlina or the Norina of Don Pasquale and the pathos of Mimi. She is also a brilliant and musicianly singer, and should prove an excellent addition to American operatic rosters.

Galliano Masini, a tenor whose youthful, powerful and thrilling voice was heard in a variety of roles, and Alessandro Ziliani, an equally competent artist in the same classification, but who sang but once, as Turiddu, were also among the Scala importations, as was the skillful baritone, Carlo Tagliabue. But the hit of the season was made by Salvatore Baccaloni, the Scala's colossal and incredible comic basso, who had, if I am not mistaken, made previous American appearances with the Chicago City Opera. Every one of Baccaloni's impersonations was a classic and perfect thing, whether in major roles like Leporello and Don Pasquale or minor ones like the Sir Tristan of Martha or the Melitone of La Forza del Destino. And he made the comparatively small part of Doctor Bartolo the heart and center of The Barber.

From the Opéra Comique in Paris came Janine Micheau and Georges Cathelat for the name parts in Pelleas et Melisande, and they realized them to the utmost imagining of the most fanatical worshipper of this masterpiece, like your correspondent. Carlton Gauld of the Opéra Comique was a superb Golaud in this performance. Mlle. Micheau also proved herself as a first rate coloratura in The Barber.

Metropolitan Guests

The Metropolitan provided a number

TURIDDU BIDS HIS MOTHER FAREWELL

Thelma Votipka and Alessandro Ziliani in a scene from Cavalleria Rusticana.

of artists who had not previously appeared in San Francisco. Most important of these were Erich Leinsdorf, who conducted a glorious Pelleas, Rose Pauly, who was overwhelming in her achievement as Elektra, and Kerstin Thorborg, a tremendous Clytemnestra and a delightful Magdalena in Die Meistersinger. Irene Jessner's able musicianship graced principal soprano roles in Don Giovanni, Die Meistersinger and Elektra. Karl Laufkoetter made a fine impression as Wagner's David and Strauss' Aegisthus. Thelma Votipka capably carried out minor assignments.

The tremendous voice and personality of Beniamino Gigli were restored to American opera after six years' absence. The remaining important names in the roster were of artists long local favorites. Among them were Elisabeth Rethberg, mellow and radiant as ever; Lily Pons, agile and brilliant and magnetic as movie opera heroines are supposed to be and usually are not; Ezio Pinza, incomparable in voice and stagecraft; Richard Bonelli, suave, clean-cut and musically sound as he invariably is; and Dino Borgioli, who was not at his best in his several performances. Friedrich Schorr and Charles Kullmann came out exclusively

(Continued on page 20)

Triumphs Reaped by Notable Singers of Chicago Opera's Past

Regimes of Campanini, Garden and Other Directorial Heads Reviewed

(*Continued from page 14*)

heavily. The staggering deficit compelled the McCormick interests to retire, not, however, before leaving to their successor, Samuel Insull and his associates, properties estimated at over a million dollars, consisting mostly of scenery, costumes and scores.

THE INSULL "BOOM"

From 1922 until 1930 Samuel Insull as president managed, through subordinates, the Chicago Civic Opera. One of his first gestures was to demand politely the resignation of Mary Garden, putting in her place a committee of management of which he was president; Stanley Field, secretary; Clark A. Shaw, business manager and Giorgio Polacco, musical director. It was during his first year that Ettore Panizza made his debut as conductor, and in the cast were found the names of Chaliapin, Claudia Muzio and other eminent artists. In 1924 Herbert Johnson returned to the company as manager, a position he held until near the close of the Insull regime. Herbert Witherspoon became artistic director during the company's last year of existence and had made plans for the ensuing season, which did not take place.

The Chicago Civic Opera transferred its activities from the old Auditorium to the mammoth Civic Opera House, officially dedicating the new edifice on November 4, 1929, with a performance of Aida.

1933 REORGANIZATION

The new theatre did not harbor grand opera for long, and after the Insull *débâcle* the house was dark for three years,

until the Chicago City Opera Company was organized and gave its first season in 1933. The company was headed by George Woodruff as president, who was succeeded successively by George Rossetter (1934) and Karleton Hackett (1935). Since then Jason F. Whitney has been the board's president. Paul Longone has been with the opera since its reorganization as general director. He secured many new singers and produced many novelties during his five-year regime. Three restorations were added to the repertoire this year—Wagner's Die Meistersinger, Offenbach's Tales of Hoffman, and Gounod's Romeo and Juliet. The 1938 season also brought many new singers to Chicago—Hilde Reggiani, Maria Reining, Beniamino Gigli, Dusolina Giannini, Bruna Castagna, Margery Mayer, Annunciata Garrotto, James Melton, Itza Kiszely, Helen Margolyne, Eleanor MacKinlay, Jeanne de Vaney, Dorothy Dickerson, John Macdonald, Philip Culkin, Douglas Beattie and conductor Edwin McArthur. Following his custom of giving young artists their first opportunity in grand opera, Longone presented Constance Merrell, a young soprano from Evanston, as Mimi in La Bohême on November 11. Enhancing the season is the Littlefield Ballet under the direction of Catherine Littlefield, who also serves as *premiere danseuse* and principal choreographer of the troupe. Longone also introduced Kirsten Flagstad, Lily Pons, Galliano Masini, Betty Jaynes and a host of other artists in grand opera here besides importing from the Metropolitan Opera several of its prominent members.

Chicago owes a debt of gratitude to all those gentlemen who have given so much of their time and money in the past to keep opera alive here, but Paul Longone is the man fully responsible for the restoration of a permanent grand opera company. The annual deficit has been reduced considerably in this present period.

FIGURES PROMINENT IN CHICAGO'S OPERATIC HISTORY

(ABOVE) *GIORGIO POLACCO, musical director of the Civic Opera from 1918 to 1931. (Photo © by Mishkin.)*

(LEFT) *LUISA TETRAZZINI, a member of the company in 1913-14 after previous guest appearances.*

(RIGHT) *ANDREAS DIPPEL, general manager of the Chicago-Philadelphia Opera Company from 1910 to 1913. (Photo © by Aimé Dupont.)*

(BELOW) *JOHN McCORMACK, who sang with the same organization in 1911. (Photo © by E. F. Foley, New York)*

Reiner Inaugurates Pittsburgh Season

Offers First American Hearing of Excerpts from Strauss' Legend of Joseph in His Debut as Regular Leader of Symphony Orchestra

PITTSBURGH, PA.—The talk of the town is the artistic triumph registered by the reorganized Pittsburgh Symphony Society under its permanent conductor, Fritz Reiner, whose brilliant performance and leadership so stirringly revealed at the inaugural concerts have proved at last that the dream of a local major orchestra of significant artistic proportions has been realized.

The thrill of the audiences, the ovations bestowed upon Mr. Reiner and his cohorts, and the public support manifested in the symphony project indicate that fairer days than ever are ahead, and from now on the Steel City wields orchestral power to reckon with.

The opening concerts—the first of sixteen pairs scheduled, plus extra events and children's concerts—was rich in program interest, further enhanced by the first American performance of excerpts from Richard Strauss' ballet, The Legend of Joseph (op. 63). These five extracts, chosen by Mr. Reiner, consisted of the Introduction; Procession and Dance of the Women; Dance of Sulamith; Dance of Joseph; and Glorification, proved delightful music to listen to and definitely valuable program material. Space forbids detailed comment; however, the items were given eloquent utterance and evoked spontaneous applause. The other numbers comprised Bach's C minor organ passacaglia in a superb transcription by Alexander Goedicke, contemporary Russian organist-composer, who heads the organ faculty at Moscow Conservatory; Mozart's Eine Kleine Nachtmusik, given one of the most impressive performances ever heard here, and the Brahms first symphony, which was revealed in all its tonal glory.

ORMANDY LEADS PHILADELPHIANS

The opening concerts of the Pittsburgh Orchestra Association brought the Philadelphia Orchestra and Eugene Ormandy, who were greeted by enthusiastic audiences.

Kirsten Flagstad, with Edwin McArthur at the piano, gave a magnificent recital under May Beegle auspices. The noted Wagnerian soprano gave a varied program, of which the Norwegian songs proved a highlight.

Hortense Monath, American pianist, was the recitalist of the initial event of the Y. M. and W. H. A. Musical Society, scoring a definite success in works by Beethoven, Schumann, Schubert and Chopin.

R. L.

Bolton's Cavalcade Has Musical Setting

English City Marks Centennial with Pageantry Showing Events of Its History

BOLTON, ENGLAND.—As part of the celebrations commemorating the centenary of the granting of the Charter of Incorporation of the Borough in 1838, The Cavalcade of Bolton, historical entertainment by James Bleakley, was given seven performances at Bolton's outdoor theatre in Queen's Park, drawing twenty thousand people as audience.

Opening with a Dance of the Years, Cavalcade traced the town's history from 1838 to the present day, concluding with a brilliant finale in which two hundred soldiers, two hundred and fifty dancers, and over one hundred representatives of the Youth Movement joined the cast. The entire work, under the expert direction of Eva Callibaut, comprised one of the largest aggregations of artists Bolton has ever witnessed.

In addition to innumerable feature events, special musical numbers were written by Joe Hill. Special mention must also be made of the unusual work of Bryan West, who with Mortimer Lynley, was responsible for the stage management, and the efficient musical direction by Noel McAdam, who in conjunction with Joe Hill, conducted the specially created Centenary Orchestra.

NORMAN MOORCROFT

Metropolitan Opera Board Extends Contracts of Johnson, Ziegler and Lewis

The engagements of Edward Johnson as general manager and of Edward Ziegler and Earle R. Lewis as assistants, were extended for two additional seasons, to 1941, by the Board of Directors of the Metropolitan Opera Association, meeting on November 16. Donald P. Blagden, George A. Sloan and Benjamin Strong were named directors.

Indianapolis Orchestra Begins Broadcast Series

A series of eighteen Wednesday afternoon concerts by the Indianapolis Symphony Orchestra (Fabien Sevitzky, conductor) was opened on November 23 and broadcast over CBS, which is to carry the entire series on its networks.

TIBBETT

AS IAGO IN "OTELLO"

OPENING METROPOLITAN OPERA SEASON

NOVEMBER 21, 1938

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VICTOR RECORDS

STEINWAY PIANO

New York MacDowell Club Makes Young Artists' Awards

Sidney Foster and Evelyn Gray, pianists; Martha Lipton, contralto, all of New York, and Mara Sebriansky, Brooklyn violinist, were chosen from seventy-eight competitors for presentation in recital in the MacDowell Club Auditorium in the seventh annual Young Artists Contest of the New York club. Judges were Sigismond Stojowski, Hans Barth and Albert Von Doenhoff, piano; Karl Kraeuter, Helen Teschner Tas and Philip Mittell, violin; Jeannette Vreeland, Walter Golde and Edgar Schofield, voice.

Boston Orchestra Premieres Krenek and Hill Concertos

New Works for Piano and for Violin with Orchestra Introduced—Appearances by Myra Hess, Jascha Heifetz, Ballet Russe and San Carlo Opera

BOSTON.—Two interesting and diverse orchestral works were brought out as novelties by the Boston Symphony Orchestra during the past fortnight. Ernst Krenek's second piano concerto was heard for the first time in America at the concerts of November 4 and 5, with the composer as soloist. A week later, the violin concerto by Edward Burlingame Hill was given first public performance. Ruth Posselt was soloist.

Krenek, Czech composer whose first fame in America was won with the jazzy opera Jonny Spielt Auf at the Metropolitan almost a decade ago, is now living in Boston. His concerto, completed in Europe a year ago last August, is atonal in style and written according to the principles of "twelve-tone technic," in which Krenek has been interested for about six years. The work runs in four connected movements, and the piano part, especially, contains some striking pages. Since atonal music, with its attendant prevailing dissonance and rather amorphous character of outline, makes its way slowly with the general public, the work received mixed approval and disfavor.

NEW SCORE BY HILL

Prof. Hill's concerto was originally composed in 1933 and was twice revised thereafter. Set in the classic three movements, it is written in a clear and relatively conservative style, full of rhythmic vigor in the first and concluding *allegros*, and it contains a beautiful flowing melody for the solo instrument in the slow movement. The *finale* is lightly touched with jazz syncopation. As usual with the music of Prof. Hill, the violin concerto is highly polished, neatly constructed.

So far as one may judge of a composition hitherto unheard and the score of which one has not seen, Miss Posselt's performance was thoroughly admirable. This young New England violinist is both a virtuoso and an excellent musician. Prof. Hill, Miss Posselt, conductor and orchestra were roundly applauded.

BURGIN ON PODIUM

Due to the illness of Dr. Serge Koussevitzky, Richard Burgin, concertmaster and assistant conductor directed the concerts of November 4 and 5. Once again Mr. Burgin displayed his increasing powers as technician and interpreter in a program that began with one of Haydn's unfamiliar "Paris" symphonies, in D major (No. 86), and ended with the late Charles Martin Loeffler's aristocratic score, A Pagan Poem. Back upon the conductor's stand the following week, Dr. Koussevitzky gave magnificent performances of Beethoven's second symphony and the fifth symphony of Sibelius, in addition to the Hill concerto.

MYRA HESS RETURNS

Myra Hess, English pianist, returned to Boston after an absence of two seasons, playing in Jordan Hall on November 13, to an audience which overflowed upon the stage. The finely balanced qualities of Miss Hess' art have long been admired in Boston, where she has an unusually faithful public. Her program, not too interesting intrinsically, included a Bach toccata in D minor, Schubert's long and prolix sonata in B flat, the Pathetic Sonata of Beethoven, a waltz, nocturne and scherzo by Chopin. From beginning to end, the afternoon was one of superlative piano playing.

HEIFETZ DAZZLES LISTENERS

On November 6, Jascha Heifetz again astonished with the brilliance of his violin sonorities. Listening to the technical virtuosity and the emotional fire that clothed his performance of a Bach prelude transcribed by the violinist, Brahms' D minor sonata and a Paganini concerto, I wondered with astonishment how Heifetz could have been reproached, a few years ago, for the alleged "coolness" of his playing. The following day Mr. Heifetz journeyed across the Charles River to a physics laboratory at Harvard University where he assisted in a scientific test of violin tone, undertaken by Prof. Frederick A. Saunders to determine whether violins can today be created which will match the qualities of those created by the old Italian masters.

SAN CARLO OPERA SERIES

The San Carlo Opera Company of Fortune Gallo has returned for its first Boston visit in two years. A lively performance of Carmen, well up to San Carlo standards, began at the Boston Opera House, November 17, an engagement of ten days. Coe Glade was applauded for her singing and restrained acting of the title role. Dimitri Onofrei as Don Jose, Leola Turner as Micaela, and Mostyn Thomas in the part of Escamillo likewise gave pleasure. Carlo Peroni conducted with his familiar authority.

BALLET RUSSE APPEARS

The Monte Carlo Russian Ballet attracted large audiences to the Boston Opera House the week of November 7. Among the novelties, Massine's St. Francis to music by Hindemith, and Seventh Symphony, based upon Beethoven's tonal "apotheosis of the dance," had a single performance each. St. Francis made a highly favorable impression upon the public, but the general verdict on Seventh Symphony was mixed. Gaite Parisienne, however, was an unqualified success.

Other Bostonian musical activities in the past two weeks have included the opening of the eleventh season of Boston Morning Musicales at Hotel Statler, with Sergei Rachmaninoff, pianist, as first artist of the series, and the second Youth Concert conducted by Wheeler Beckett.

C. W. D.

SINGS IN MEXICO

ALFRED CHIGI,
baritone, touring with the Cincinnati Opera Company, while in Mexico City appeared at a Sunday morning orchestral concert in Chapultapec Park for an estimated audience of 40,000.

Toscanini Proffers Unusual Fare

Dinorah Excerpt Given with Chorus and NBC Orchestra—Mendelssohn Reformation Symphony Restored

Unusual was Toscanini's selection of a final composition for the November 12 broadcast of the NBC Symphony Orchestra from the RCA Building. He resuscitated the overture from Meyerbeer's Dinorah, with massed vocal assistance from the Metropolitan Opera Chorus. The work is somewhat bombastic but nevertheless of melodic and dramatic worth. Toscanini made the composer's clamor and tinsel into truly musical effectiveness.

Beethoven's Coriolanus Overture found graphic interpretation that contrasted well with the succeeding second symphony by Schubert, a youthful score of naïve character but with strong portents of coming greatness. Soaring fancy distinguished the delivery of Franck's Les Eolides, with deep and mystical devotion marking the atmospheric Good Friday excerpt from Parsifal. The orchestra played magnificently throughout.

L. L.

MENDELSSOHN SYMPHONY PLAYED

The NBC Orchestra program which Toscanini led on November 19 for air listeners and his crowded studio audience was composed of the Schumann Manfred Overture, presented with loving care; the Mendelssohn Reformation Symphony, a musically weak opus which Toscanini read so beautifully that it tended to hypnotize his hearers into believing the early Mendelssohn creation is better stuff than it really is; the prelude to Act III of Die Meistersinger performed as a memorial to Clarence H. Mackay; the Love Scene from Berlioz' Roméo et Juliette, a work which though brilliantly orchestrated is too verbose; and finally the trite and commonplace sextet and Dance of the Soldiers from Rossini's William Tell. The orchestra sounded with exquisite balance, displayed extraordinary precision and interpreted Toscanini's directions amazingly. The concert as a whole (excepting the Wagner opus) was an inspiring presentation of uninteresting music.

H. J.

Gambarelli New Metropolitan Opera Premiere Danseuse

Maria Gambarelli, former principal dancer at the Capitol and Roxy theatres, New York, has been engaged as *premiere danseuse* at the Metropolitan Opera House. Born in Italy, she appeared at the Metropolitan at an early age and then toured with Anna Pavlowa and Theodore Kosloff. Following engagements at various theatres, she in 1928 undertook an independent career during which she trained ballets and made motion pictures. She appeared during the opening week at the Metropolitan with the reorganized ballet under the direction of Boris Romanoff, new ballet master and choreographer.

SWARTHOUT

"The most blandishing voice of our age"

Eugene Stinson, Chicago Daily News, August 23, 1938

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RECITAL AND RADIO APPEARANCES 1938-39

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CHICAGO
NEW YORK (RCA Magic Key)
CHAUTAUQUA
DETROIT (Ford Hour)
SAN ANTONIO
OKLAHOMA CITY
VISALIA
LEWISTON
EVERETT
CORPUS CHRISTI
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WICHITA FALLS
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JANESVILLE
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Bizet Centenary Observed With Many Paris Hearings

Newspapers Extol Composer but Ignore Minnie Hauk, American Creator of Carmen—Flagstad Sings in Recital

PARIS.—The one hundredth anniversary of the birth of Bizet was the occasion for a week of celebration. The Opéra-Comique gave performances of Carmen, Les Pêcheurs de Perles, and Djamileh, with casts comprising Thill, Lugo, Renée Gilly, Solange Delmas, Singher and Arnoult. The Conservatoire Orchestra, under Munch, did Patrie, a suite from La Jolie Fille de Perth, and Bizet's symphony. The last-named, written at the age of seventeen, collected dust at the Paris Conservatoire until a Scotchman, Parker, discovered it and told a Germano-Dalmatian, Weingartner, about it, the latter sponsoring the premiere of the work at Basel in 1935. The Lamoureux Orchestra, under Bigot, gave L'Arlésienne suite and the Roma Scherzo. Pasdeloup, batoned by Wolff, came on with Patrie, L'Arlésienne, and some melodies. The only concert, however that was 100 per cent Bizet was that of the Opéra-Comique Orchestra, conducted by Cloez, Bigot, and Desormière, the program comprising Patrie, the symphony, an unpublished overture, Chromatic Variations, Jeux d'Enfants, part of L'Arlésienne, and a group of songs by Ninon Vallin.

ANNIVERSARY EXHIBITS

In line with the centenary festivities, there were many newspaper articles on Bizet, some extolling Calvé as the creator of Carmen—beat that if you can—and a notable Bizet exhibition at the Opéra. Naturally, in all these articles, exhibitions, and lectures, no mention was made of the American singer, Minnie Hauk, who saved Carmen from oblivion and, popularizing it throughout the world, was the person who really put Bizet on his feet, so to speak, though the poor chap was no longer there to profit by what Minnie did for him. She alone is to be thanked for saving Carmen from the slough of local and public indifference. Carmen's first real propagandist, admirable artist and highly intelligent musical personality that she was, no other singer of any nationality has ever surpassed Minnie Hauk for exact balance of what is musical and temperamental in the part.

FLAGSTAD'S RECITAL

Having twice thrilled a Paris audience with her superlative Isolde, the Metropolitan idol ventured a recital at the Grand Opera. It is not often that one hears such a fine, such a homogeneous, such a powerful organ. But, in point of song interpretation, had Mme. Flagstad the vital searing flame, the *vie interieure* that kindle the hearer's mind, heart and imagination, she would be the greatest singing phenomenon of the age, perhaps of a future age or two. The precious items listed are, alas, not among her gifts. The audience, judging by the volume of applause and the number of encores demanded, was enchanted. Lasse Flagstad played the accompaniments.

BRAILOWSKY PLAYS

Brailowsky's recent appearance was a great recital. "Great" is the only word. It realized everything, and more, that a great recital should: the technic of fingers, heart, and mind were in perfect accord, the appeal to the ears, the emotions, and the intellect, was kept in perfect balance, and there was an intercommunion between artist and audience that comes very rarely indeed. Bach-Busoni, Beethoven, Schumann, Chopin, Ravel, Prokofieff, Liszt. A monumental array to which was added, in guise of encores, another program.

ORCHESTRAL SOLOISTS

In addition to bringing—within five days—two performances of the Beethoven ninth symphony, a Bach Magnificat, a Mass for the Fifth Centenary of Jeanne d'Arc, the Mozart and the Fauré Requiems, and Bach's Saint Matthew's Passion (the latter with the Leipsic St. Thomas Chorus under Straube), the orchestras have presented a galaxy of soloists:

Ruth Slenczynski (Paris Symphony Orchestra, conducted by Jean Morel) played the Schumann concerto adroitly, with adequate mechanism, tonal balance and stylistic finish. As Ruth is still a young girl, she is not to be reproached for not yet being able to bring to this wonderful concerto the ideational maturity, sensibility and inward *élan* which it demands, and which, in time, she will no doubt possess. Setting aside the symphonic order, Ruth was obliged to play an encore in response to thunderous applause.

One of the truest triumphs this scribe has witnessed in Parisian musical emporiums was that accorded to violinist Francescatti when, under Monteux's inspired leadership, he played a Mozart and a Paganini concerto with the Conservatoire Orchestra. The Mozart was admirable in technical address and exquisite spinning of melodic line; the Paganini—a veritable Italian opera for the violin—was dazzling in pyrotechnics and breath-taking in *brio*. The hall simply rocked with the ovation Francescatti received and which he shared with Monteux. The latter, on his own, gave superb readings of Don Juan (Strauss) and Iberia (Debussy).

Sam Dushkin, violinist, played Tzigane (Ravel) and Poème (Chausson) with the Colonne Orchestra, under Paray, and registered with high effect. Milstein, violin soloist with the same organization a week before, read Bach and Tschaikowsky concertos with his wonted mechanical prowess and *sang froid*, and as it happened with Francescatti, the very musicians in the orchestra put down their instruments to join in the applause. Artur Rubinstein, in excellent fettle, played the Brahms B flat piano concerto, and M. Navarra, cellist, did the Schumann, both with signal success, with the Conservatoire Orchestra, directed by Charles Munch.

LOEWENGUTH QUARTET

This group, which grows steadily in musical profundity and perfection of ensemble, charmed a packed Salle Gaveau with Haydn (No. 67), Paul Paray, and Beethoven quartets. The first was vertiginous in virtuosity and exquisite in delicacy. The Paray was given every chance that art, good intentions and technic can give, to say something worth while, but as that (at least to one listener's ears) is just what Mr. Paray forgot to write into his score, the same listener heaved a mighty sigh of relief when the last note sounded. The Beethoven was a masterly presentation of a master opus: perfect in equilibrium, every idea given its proper evaluation and value, every accent respected, every emotional climax beautifully prepared and "put over." The quartet had to play an extra work before people would stop applauding.

Edwin Fischer's piano recital—overwhelming public success—disclosed that artist magnificent in Bach and not altogether persuasive in Chopin.

Léon Kartun, pianist, gave a carefully planned Bach program, in which he too frequently strove for bigness, rather than beauty of tone.

Nita Akin, from the U. S. A., gave an organ recital at the American Church, and another under the auspices of Amis de l'Orgue, at St. Augustin. Miss Akin has a fluent pedal and manual technic, and made her Bach, Franck, Dupré, Widor, *et al.*, interesting. Some of her pieces, however, would have profited by a more moderate speed and a more legato style.

IRVING SCHWERKÉ

AWARDED COOLIDGE MEDAL

HUGO KORTSCHAK

received the Elizabeth Sprague Coolidge Medal at the Founders' Day concert, October 30, in the Library of Congress, Washington, D. C. Dr. Kortschak conducted the New Haven Orchestra in its second concert on November 7. (Photo © by Underwood & Underwood.)

San Francisco Opera Season Reviewed

(*Continued from page* 15)

for Sachs and Walther. Julius Huehn, a superb Kothner and a superb Orestes, was the principal German baritone after Schorr.

Norman Cordon began justly to emerge as a fine basso with his Don Basilio and Colline. Arnold Gabor, one of the greatest Beckmessers in the business, had many minor parts as well. Louis d'Angelo's most extensive role was that of Arkel in Pelleas, but his delightful character acting enlivened many of the casts. Among the outstanding singers of secondary parts were Anne Jamison, Doris Doe, Nicholas Massue, Lodovico Oliviero, Lina Kroph, Eva Gruninger, George Cehanovsky, John Howell, Leslie George, Olive Ponitz and Hans Clemens.

ORCHESTRA AND CHORUS

Fritz Reiner was the conductor for the German works, and scored his greatest success with the devastatingly difficult Elektra. Merola's lively baton presided over a few of the Italian presentations, but the brunt of the season's conducting was carried by the wise, alert and masterful Gennaro Papi.

The ensemble was, in practically every case, signally superior to anything the San Francisco Opera has previously achieved, thanks to the stage management and settings of Armando Agnini and Herbert Graf. A new departure in local staging, and a most fruitful one that should be followed up, was the stylized, simplified, modern setting for Pelleas by Jane Berlandina and William Gaskin, who won a competition for this work.

At the conclusion of the San Francisco season the company went to Los Angeles for six performances, reported by the Musical Courier's representative in that city. The week in Los Angeles represents a considerable extension of the brief schedule given there last year, when the organization appeared in the southern California metropolis for the first time. One performance was also given in Sacramento this year. This extension of activity outside the confines of San Francisco has infinite prospects for development which augur well for the future security and significance of the San Francisco Opera Company.

NEEDS OF ORGANIZATION

Its most pressing needs at present are: (1) greater financial stability, and (2) more time to put its productions together. These are, of course, separate facets of the same basic problem. With better financing there would be better productions, and productions less limited in scope.

Like the Metropolitan and the Chicago City Opera, the San Francisco company operates at present totally without endowment or financial reserve. It is supported solely by box-office income and by individual subscription to make up deficits after each season closes. This situation cannot continue forever, either here or elsewhere.

As a result, operas are put on without adequate rehearsal, and the whole business of operatic production is reduced to the act of buying artists who know the roles and of putting them together with local chorus and orchestra with the utmost possible dispatch. It is not at all unusual, for instance, for an artist to begin his operatic season with three or four different assignments in San Francisco, take a jump to Chicago for a week or two with five or six appearances there, and then return to finish out the San Francisco run, perhaps singing a few concerts on the way. This makes for routine and a reduction of stage possibilities to the lowest common denominator. When the artists are first rate, as most of them are, the performances are usually acceptable and frequently a vast deal more than that, but the slow, careful work required for the new staging of old operas and the first performances of new ones is altogether out of the question.

We buy. We do not create. That is true not only of the San Francisco Opera Company but of American musical life in general. In the long run, however, the blame rests not with those who provide our music but with the American public, which is still in the stage of exalting what it can purchase over what it can produce. But that, as Kipling would have said, is another story.

Normand Lockwood Awarded World's Fair Choral Prize

Normand Lockwood, of the Oberlin (O.) College faculty, has been awarded the $500 prize for a choral work suitable for high school voices and dedicated to the New York World's Fair of 1939. The award was offered by G. Schirmer, Inc., music publishers, and the judges comprised Samuel L. M. Barlow, Peter W. Dykema, George H. Gartlan, Roy Harris and Hugh Ross. Mr. Lockwood studied at the University of Michigan School of Music, with Respighi in Rome and Nadia Boulanger in Paris. In 1930 he received a fellowship of the American Academy in Rome and spent three years there. He was named to the Oberlin faculty in 1932. Two years later he won the $1,000 Swift Prize for an orchestral work. His prize composition, Out of the Cradle Endlessly Rocking, is a setting of a Walt Whitman poem. It was selected from 139 entries.

BYRD ELLIOT

VIOLINIST

Recital in London on June 3, 1937 During the Coronation Season

"To win over her audience at the height of this Coronation Season was the distinguished feat of a young American violinist, Byrd Elliot, with a program it was a pleasure to hear when rendered with such fine art."—*The London Daily Telegraph.*

"There was much to admire in the steady intonation, easy bowing and well poised tone of the violinist in the Bach Sonata in G, but it was not until we reached Chausson's exquisite Poeme that the composer's inspiration and the player's appreciation of it were superbly matched. Miss Elliot brought out all the wistful beauty of the piece."—*The London Times.*

"Miss Byrd Elliot left us as a result of her first London recital an impression of great musical sincerity. The tone is pure and sensitive and the technical culture so complete that even a concerto with piano did not suffer. Bach's Sonata in G and the Poeme of Chausson admirably reflected the performer's very real reactions to styles widely separated."—*The London Evening Standard.*

"Miss Byrd Elliot, violinist, a newcomer from America, gave proof of high technical skill and gentle imagination in a Bach Sonata, Chausson's Poeme, Szymanowski's Notturno-Tarantella, and so forth. She is that rare find, a genuine musician."—*The Sunday London Times.*

"It was a pleasure to hear playing of so refined and musical a quality as that provided by Miss Byrd Elliot. Such happy gifts of interpretation further marked an outstandingly sensitive performance of Bach's Sonata in G major. In all essentials of technique the artist was finely equipped, and her insight was equally unquestionable."—*The London Post.*

Hal Phyfe photo

Recital at Carnegie Hall on November 5, 1938

"To have reproduced the demoniac drive and brilliance of this extremely interesting work (the first performance in New York of Prokofieff's second concerto) easily and almost flawlessly was a great feat."

—*New York Times*

"Miss Elliott's fine intonation and skillful bow arm were thoroughly demonstrated in her performance with the excellent Celius Dougherty of the B flat sonata of Mozart (Koechel No. 454), which was smoothly and firmly outlined."

—*New York Sun*

Samuel Chotzinoff in New York Post

Violin playing of a high order of perfection was heard in Carnegie Hall last Saturday afternoon when Byrd Elliot performed such diversified works as the Mozart Sonata, K.454, Prokofieff's Concerto No. 2, in G minor, and the Chausson "Poeme." The Concerto was played in New York for the first time and was given a hearty reception by the large audience which Miss Elliot claimed for the concert. Playing the famous "Ernst" violin, she displayed a beautiful tone and a fine control of her violinistic assets. Shorter numbers on the program were by Szymanowski, Sinigaglia and Schubert-Heifetz.

"With a warm and beautiful tone, maintained with notable consistency and breadth, the artist's technique was fully equal to her exacting program."

—*New York Herald Tribune*

Next Carnegie Hall Recital, February 15, 1939

Personal Representative: Mrs. Arthur Crary, 30 Sutton Place, New York, N. Y. Telephone: VOlunteer 5-3960

Sokoloff Begins His Seattle Regime

New Conductor Takes Up Baton of Symphony Orchestra to Applause —Kreisler, Pinza and Don Cossacks in Visits

SEATTLE, WASH.—The initial appearance of Nikolai Sokoloff, new conductor of the Seattle Symphony Orchestra, occurred on November 14. The Music Hall Auditorium was filled to overflowing to greet him.

As might be expected, Dr. Sokoloff chose Beethoven for his listeners. While all the programmed numbers were interpreted with less vigor than we have been accustomed to in past seasons, there was smoothness and charm to be noted in Dr. Sokoloff's manner. The Egmont Overture and the fifth symphony were given with a style that indicated reverence for the great master.

Dr. Sokoloff also offered the lovely La Procession Nocturne, of Rabaud, and a *menuet* from a suite of Heinz Roemheld, young Hollywood composer, both of which will be more enjoyable on repeated hearings.

Closing the program, the Tannhäuser Overture brought the audience to its feet with a prolonged ovation.

RECITAL ROSTER

Artists who have made appearances during October and November included Fritz Kreisler, Ezio Pinza and the Don Cossacks. Ably conducted by Willem Van den Burg, there was an excellent performance by the ballet of the San Francisco Opera Company.

Four organ recitals of works by J. S. Bach have been presented by John McDonald Lyon.

SONATA RECITALISTS

HAROLD and MARION BERKLEY, violinist and pianist, will give the first New York performances of Arnold Bax's sonata (No. 3) and works of Mozart, Fauré and Hindemith in Steinway Hall on December 6. (Photo by Apeda.)

Helen Louise Oles and John Hopper, duo-pianists, were heard in their second seasonal concert at the Washington Athletic Club November 7. Excellent teamwork was shown. Margaret Moss Hemion, soprano, assisted. J. H.

Jean Tennyson Under Willmore and Powers' Management

Willmore and Powers have placed Jean Tennyson, soprano, under their exclusive management.

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Cleveland Orchestra Brings Quartet of Local Novelties

Scores by Dvorak, Gliere, Converse and Starokadomsky Introduced by Rodzinski—Erica Morini Soloist—Heifetz Heads Recital Coterie

CLEVELAND, O.—In quick succession Dr. Artur Rodzinski introduced symphonic works of interest and novelty to his subscribers. First time labels were attached to the concerto by the young Russian Michael Starokadomsky, which proved to be absorbing and fascinating; to the American Sketches by the New Englander Frederick Converse; to the fourth symphony of the Bohemian Antonin Dvorak; and to the Ilia Mourometz symphony of the Russian Reinhold Gliere. Dr. Rodzinski's presenting of new material in an authoritative and thoroughly musicianly manner, deserves highest praise. Monumental in structure and of powerful strength, the Gliere work was profoundly moving, suffering perhaps because of undue length which could easily have been avoided by an energetic blue pencil.

Frederick Converse was present to receive the plaudits of a genuinely interested audience in his portrayal of such American wonders as the Grand Canyon. True, he resorted to well established patterns of musical composition to reveal the beauties of his home land; patterns which were European in concept and style—but the foregoing is no detriment to his composer talents. The four movements: Manhattan, Father of Waters, Chicken Reel and Bright Angel Trail were suggestive and entertaining. At this same, (third) pair of concerts, the second half was given over to Smetana's River Moldau and the charmingly tuneful, easily digestible fourth (G major) symphony of Dvorak.

MORINI AND GOLDOVSKY SOLOISTS

Of the soloists at these concerts, Boris Goldovsky was first to appear in the Burleske of Richard Strauss, and again gave proof of his versatility. Erica Morini was heard in the Tschaikowsky concerto. She is an artist of violinistic eminence, though her work would find more favorable utterance in works demanding less virile effects. Her success with the audience was cordial.

CIVIC ORCHESTRA IN KELLEY WORK

The Cleveland Civic Symphony Orchestra of the Federal Music Project presented its first seasonal program at the Germania Turnverein Hall on November 4, under the baton of Rudolf Schueller. Of primary importance was the New England Symphony in B flat minor by Edgar Stillman-Kelley. The four movements were played with skill by this orchestra of seventy-five musicians, who responded readily to the musical interpretation of the conductor. The second half of the program consisted of five excerpts from Lohengrin, with Myron Ryan, tenor, in Lohengrin's Narrative of the Holy Grail and Helen Hayes singing Elsa's Dream.

NEW MUSIC SOCIETY

Unquestionably—the orchestras have it! Another project—the Cleveland Society for Fine Arts—has raised its head; its purpose being to foster local talent and composers. Its first pretentious venture consisted of a splendid orchestra of sixty young musicians under the experienced leadership of Karl Grossman playing to an overflow audience of 1,200. Charles V. Rychlik, Cleveland violinist and composer, heard a good performance of his prelude and fugue; Karl Grossman was represented by his string quartet in the capable hands of Louis Berman, Clemens Faber, Fred Rosenberg and Irving Klein; Leon Machan and Jeanette Pearlstein were applauded for a fine interpretation of Rachmaninoff's second suite for two pianos. The orchestra also performed Weber's Euryanthe Overture, the waltzes from Strauss' Rosenkavalier and Chabrier's Marche Joyeuse. For good measure the modern dance was represented by Eleanor Buchla in numbers including some Kodály Hári Janos interpretations.

HEIFETZ PLAYS

Distinguished recitalists found capacity audiences paying homage. Jascha Heifetz opened Mrs. Brudno's Cleveland Concert Course with his compelling mastery of the violin. Rachmaninoff, under the local management of Elmer Wiener, exercised his undiminished magic.

At the Cleveland Museum of Art the Coolidge String Quartet furnished an evening of exquisite music; refreshing and delightful was the almost unknown Hummel quartet; highly interesting the Hindemith quartet (No. 3 op. 22); and beautifully molded the Haydn Lark quartet. An enthusiastic audience expressed delight. R. H. W.

Verdi Club Applauds Works of Renato Bellini

Piano and vocal works of Renato Bellini, formerly of the Chicago Opera Company, were presented by Thalia Sabanieeva, soprano, and the composer at the November 9 Morning Musicale of the

FLORENCE FOSTER JENKINS

Verdi Club (Florence Foster Jenkins, president). Both artists were encored, the singer for excellent tone and the pianist for his expressive playing.
F. W. R.

Gigli to Sing Five Performances with Metropolitan Opera

Beniamino Gigli, tenor, returns to the Metropolitan Opera Association in January and February for five appearances, once in each of the five regular subscription series according to General Manager Edward Johnson. He has already appeared with the San Francisco and Chicago Opera companies this season.

Queena Mario Retires from Opera

DEBUT 1918-1919

Twenty Years of Opera

RETIREMENT 1938-1939

Roles Sung with the Metropolitan Opera Co.

Gilda (Rigoletto), Lucia, Traviata, Mimi (La Boheme), Martha, Juliette, Manon, Antonia (Tales of Hoffmann), Consuelo and Coralito (Anima Allegra), Nedda (I Pagliacci), Marguerite (Faust), Ah-Joe (L'Oracolo), Nanetta (Falstaff), Duchess of Towers (Peter Ibbetson), Sophie (Der Rosenkavalier), Gretel, Marcellina (Fidelio), Aennchen (Freischütz), Inez (L'Africana), Eudoxie (La Juive), Micaela (Carmen), Olga (Fedora), The Princess (Sadko).

Additional Roles Sung with Ravinia, San Francisco and Other Opera Companies

L'Enfant (Ravel's L'Enfant et les Sortileges —American premiere in San Francisco), Mme. Butterfly, Mignon, Suzanna (Secret of Suzanna), Suzel (L'Amico Fritz), Rosina (Barber of Seville).

Remarks from Some of the Great Critics of Our Times

Max Smith, N. Y. American, Dec. 1, 1922.
American Singer Triumphs at Debut. Queena Mario Holds Audience in Spell and Gets Remarkable Demonstration of Approval. . . . "From a pupil of Marcella Sembrich, one may expect a great deal, but Miss Mario not only sang her role as well, from a purely vocal point of view, as they have been sung here at any time during recent years,—nay, better, in fact, but lent Micaela's music for once genuine warmth and vitality. And after the third act air, in which her light but beautifully produced and sustained voice had so exquisitely reflected the sentiment of every phrase—the whole house burst into a demonstration of approval which for absolute sincerity is rarely equalled."

Deems Taylor, N. Y. World, Dec. 1, 1922.
"Without claque, without exaggerated heralding, without sensational tricks of the theatre, Queena Mario walked out on the stage yesterday and in one short act made her way into the composite heart of the big audience. In the usually lifeless role of Micaela, she presented a wistful, appealing figure of vocal and physical beauty, such as has not been seen in a Micaela debut in many moons. By the time the big aria came, she held the house in the palm of her hands. Her voice is light in that big auditorium, but it has a fragile loveliness of tone and texture that calls for nothing but superlatives."

Henry T. Finck, N. Y. Post, Feb. 15, 1923.
"Had Vittadini known that a Queena Mario would be available for the part of Coralito, he would have given her more opportunity to display her lovely voice; what she did in the way of song and action was entrancing."

Henry T. Finck, N. Y. Post, March 5, 1923.
"Miss Mario sang it (Gilda) so delightfully as to all but efface the memory of a world-renowned artist who appeared in the same role only two weeks ago."

Wm. J. Henderson, N. Y. Herald, Jan. 31, 1924.
"The flutelike timbre of her voice is charming, and she is obviously at home in Juliette's music."

Richard Aldrich, N. Y. Times, April, 1923.
"Queena Mario is distinguished for the beauty of her voice, the fine finish of her art, which is of a sort that is getting all too rare in the operatic world."

HEADLINES

"Mario and Gigli Score in Manon"
—Alexander Fried, San Francisco Chronicle

"Mario Scores Triumph in Boheme"
—San Francisco News

"Queena Mario Proves Delightful Juliet"
—New York Telegram

"Queena Mario's Juliet Charms at Metropolitan"
—New York American

"American Soprano Thrills with Coloratura Display"
—Glenn Dillard Gunn, Chicago Herald & Examiner

"Queena Mario Brilliant in Traviata"
—Chicago American

"Schipa and Mario Applauded with Enthusiasm"
—Los Angeles Times

"Queena Mario Scores in La Traviata"
—New York Herald Tribune

"Queena Mario Praised for Singing Mimi"
—Edward Moore, Chicago Tribune

"Martinelli and Mario Thrill Ravinia"
—Chicago Herald & Examiner

"Queena Mario and Gigli Are Delightful in Boheme"
—Los Angeles Express

"Queena Mario's Artistry Proves High Light"
—Los Angeles Express

"Queena Mario Triumphs in Role of Mimi"
—San Francisco Chronicle

"Queena Mario Is Ideal Juliet"
—New York Telegram

"Gigli and Mario Sing Romeo and Juliet Superbly"
—San Francisco Call & Post

Herman Devries, Chicago American, Aug. 17, 1931.
"If we are to judge Mme. Mario's pedagogic gifts as we enjoy her vocal and histrionic ability, we can safely guarantee the future of any of her disciples. She sang Violetta with all the required finesse, the limpidity of tone, the fluency of technical execution, and the poised style of the routined and innately talented actress-singer. The famous aria 'Ah! fors e lui' so often tortured by the immature, became, through this medium, an example of pure song, to be emulated and imitated."

Olin Downes, N. Y. Times, Nov. 6, 1927.
"The Metropolitan has had excellent and popular impersonators of children in 'Hansel and Gretel' before this, but it is doubtful if they attained the level of yesterday by Miss Fleischer and Miss Mario. Especially Miss Mario whose Gretel was a personification of the German peasant child of the poem. In action and song this was a simple, characteristic and supremely finished impersonation by a young woman whose intelligence and artistic adaptability have long since been proved, but who has not before, in this writer's experience, accomplished what she did yesterday afternoon."

Lawrence Gilman, N. Y. Herald, Jan. 16, 1930.
"Between the Sophie of last evening's cast, Miss Queena Mario, and the Sophie whom we heard at Salzburg last August, the honors are easily Miss Mario's. This is the Sophie of Von Hofmannsthal and Strauss almost to the life, this was 'the good, pretty, commonplace girl' of the comedy, truthfully and sensitively felt. Miss Mario showed her subtlety of feeling, for example, in her dealing with the rapturous phrase in the second act, 'Wie himmlische, nicht irdische.' Miss Mario feels it rightly, as she delivers it, the soaring cantilena becomes a thing of innocent and artless ecstasy."

Richard L. Stokes, N. Y. Eve. World, Nov. 7, 1927.
"Too many honors have come to Mme. Maria Jeritza for her to resent an opinion that the glory of the Metropolitan's week-end rested upon the head of Mme. Queena Mario. In the role of the peasant girl in Humperdinck's 'Haensel und Gretel,' the American soprano found a part fitted to order for her charm, sense of humor and childlike voice. It was a portrayal which will tarry engagingly in the memory. The performance of 'Haensel und Gretel' itself was the most delightful enterprise the writer has as yet beheld at the Metropolitan. Mme. Mario's gallant and whimsical little heroine, adorned with a hundred details of byplay, was humorously seconded by Mme. Fleischer."

Mme. Mario is retiring to devote her time to her vocal studio at 344 West 72nd Street in New York and her Summer Opera School and Studio Theater at Bethel, Conn. In the seven years Mme. Mario has been teaching, she has produced three Metropolitan Opera prima donnas, three movie stars, one leading lady of musical comedy and many outstanding radio and concert artists.

Lady Luck Played Important Role In Career of Popular Baritone

Igor Gorin, Concert, Opera and Film Singer, Had to Conquer Many Discouragements Before Winning Success in America

"Patience and perseverance are the prime requisites necessary for building a musical career in this country," Igor Gorin, baritone of the concert stage, opera, radio and films, stated emphatically during our luncheon at the Essex House. "There are so many disappointments, particularly when a young vocalist like myself is starting out to make his way in this land where there are so many eminent artists before the public. It takes an awful lot of self-control to keep smiling when you know within yourself that you've got what it takes to get ahead, but time after time things just don't seem to click."

"But," I answered, "you are a very young man——"

"Twenty-nine," Mr. Gorin interrupted; "that is pretty old, I think."

"A very young man," I insisted, "to have attained as much prominence as you have already gained. Therefore you cannot have had so many disappointments already."

"Disappointments, I do not mean exactly. What I am trying to say is that if a man knows that singing is really the only thing that he wants in life, he's sure to have all sorts of things happen to him that might make him give up the battle. Perhaps I should say courage to stick it out no matter what happens is the most important thing.

Early Days in Europe

"If you will allow me, I'll explain a little about myself. You see I was born in a tiny village in the Ukraine called Grodek. My father wanted me to be a doctor, since he said no musician except a very few ever made a name for himself. Even my uncle in Vienna, with whom I went to live at an early age, disapproved of my earnest desire. Consequently when he and my aunt died and I had no money, I left school and got a job with a wholesale fruit merchant, all the time wondering if I could ever study music as I wanted to.

"After I'd learned the business and had made a little money by saving, I decided to go into the fruit business on my own. I bought carloads of lemons and oranges from Italy, stored them during the winter with the idea of selling the fruit in the spring when prices were high. When I opened the cases at that time, I found the fruit had become frozen in transit and was then spoiled by the warm weather. I lost all my money invested as well as the orders I had taken. The money I had hoped to have so I could study music was gone and I had to start all over."

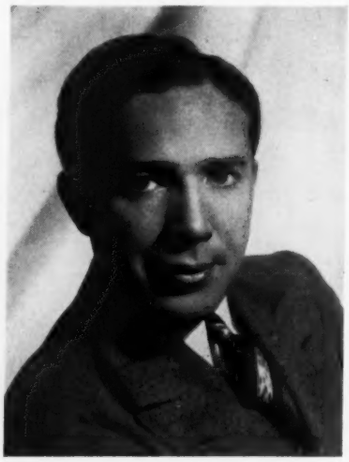
"How old were you then?" I asked.

"Seventeen," Mr. Gorin smiled, "but you must remember European boys grow up young."

"What did you do then?"

Progress by Indirection

"Well, I went to a delicatessen store where I had got an order and the boss hired me as a salesman. While I was there I met a young lady whose brother was an opera singer. One night she asked



IGOR GORIN

me to a party at her house, and when everybody sang I got excited and sang a Ukrainian folksong. I know now I had nerve, but then I didn't realize that I wasn't such a good singer. Viktor Fuchs, the Viennese music professor, was there that night, though I didn't know it. He asked me to come and see him, but I was ashamed and didn't go. Finally the young lady I knew insisted that I see him. To my delight, he took me into his studios to study, and I was the happiest chap in the world. But——"

"But what? Wasn't everything going right for you then?"

"Yes, but I was taken very seriously ill suddenly. I had no friends, no money, and I almost died in the hospital. Can you imagine what trouble I had in my mind? And I wasn't old enough to know what to do.

"The doctor sent me to the country and I begged a farmer to let me work for him. He was very kind and fed me twelve eggs a day and lots of milk, but I was too weak to work. However, I got better little by little and got a job in an inn. After getting strong I returned to Vienna.

Study in Vienna

"I went to Professor Fuchs and told him what had happened. He asked me to sing. I did, and to his surprise and mine, my voice had grown bigger and fuller. He got me a scholarship at the Conservatoire and later I sang roles in Czechoslovakia in an opera company. Lucky I was, for I had been engaged for secondary parts, but the leading baritone got sick and, since I had studied principal roles with Professor Fuchs, I was given those to do.

"I went back to Vienna and was just about to sing for an audition at the Staatsoper when an American friend persuaded me to come to the United States.

"That was in 1933, and for one year here in New York I had a terrible time. I could get only a few engagements, and as I did not speak English, no one wanted me and I was very miserable.

"I got a job singing in Bermuda, however, and there I met Margaret Sangster, the writer. She was very kind to me and introduced me to a man who arranged a film test for me with MGM. Then I sang an audition for the Hollywood Hotel Hour. And on the same day I got messages—after waiting several weeks—that my film test was accepted and the radio audition was successful.

Arrives in Hollywood

"I went to Hollywood, made the picture and was on the air for two years with the Hollywood Hotel Hour as well as with Eddie Cantor, Grace Moore and other celebrities. And by that time I could speak English pretty well."

"So now things are going splendidly?"

"Yes, they are, and I am so happy. I have a fine concert tour all over the United States. But, as I said, I work hard, knowing that I am so lucky now to have a chance to sing as I love to, but remembering the many troubles I have had and reminding myself that if things do not come just right even now, I must be patient and have courage. For if I stick it out and am ready for good things, I'll be able to do whatever I can the best way I can."

H. J.

Tibbett and Sayao In New Orleans

Local Orchestra Plays Memorial Concert—Modern Dance Seance

New Orleans, La.—The musical season was launched earlier than usual this year, and already several events of major importance have claimed the large audiences characteristic of mid-winter. Lawrence Tibbett officially opened the season, appearing in the first concert of the Philharmonic Society. His visit was heartily welcomed after an absence of several years. Tibbett responded with his usual generosity, augmenting an already interesting and varied program.

Bidu Sayao charmed the Philharmonic Society with the second program of its series. It was the singer's first appearance here, and her gracious personality and tonal warmth won enthusiastic applause. She was accompanied at the piano by Milne Charnley.

A tribute was paid to the memory of Eugenie Wehrmann-Schaffner, one of the foremost local pianists who died in the early summer, by the Civic Symphony Orchestra, which dedicated its first concert this year to her memory. Mme. Schaffner was to have been guest soloist at this performance. John Herrick, baritone, was heard instead. The program, together with that of the initial concert in the orchestra's Youth Series, indicated a closer welding of the organization and gave promise of an interesting year, the third since its establishment.

Hanya Holm and her dance company appeared in concert under the auspices of several local dance teachers, exponents of the modern trend in the art. The group received appreciative response from a capacity audience in Dixon Hall.

O. M. L.

New York Contingent for World's Fair Junior Chorus

A chorus of 500 New York City boys and girls are to sing with a country-wide junior chorus at the National Day ceremonies on May 24 at the New York World's Fair. They will be chosen by Dr. George H. Gartlan, music director of the city's public schools. Dr. Edgar Stillman-Kelley has written At the Wedding of Beauty and The Beast, to be sung at that time with Josephine Forsyth's Lord's Prayer and Franck's Father Most Merciful. Dr. John Warren Erb is conducting rehearsals for the Manhattan contingent of the World's Fair Chorus.

BOWING TO THE INEVITABLE

EVE MAXWELL–LYTE

Comes again to America this season. Her tour last year, mainly in Canada, and due to her outstanding successes in London, resulted in giving us a glimpse of this alluring little singer who can make a folk tune recital so alive and captivating. The rest is history in the making, but sooner or later, such being the impulse of art, and popular acclaim, Eve Maxwell-Lyte will bow to YOUR audience.

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Orchestral Concerts Lead Musical Doings in London

Beecham, Szell and Boult Shine with the Baton—A New English Opera —Sibelius Festival Begun

LONDON.—Sir Thomas Beecham in concert at Covent Garden provided excellent fare, opening with a rousing interpretation of Weber's Oberon overture, followed by Delius' Irmelin Prelude, read with sensitive feeling. Two of the orchestral personnel, David McCallum (violin) and Frederick Riddle (viola), gave a charming performance of Mozart's Symphonie Concertante. Beethoven's seventh symphony ended the seance in stirring style.

Georg Szell, as guest conductor of the London Symphony Orchestra, presented an all-Beethoven program. The Coriolanus overture and fifth symphony displayed a driving energy which found great favor with the audience. Benno Moiseiwitsch was soloist in the G major piano concerto, giving an elegantly romantic reading.

SIBELIUS LIST

The first of the Sibelius Festival concerts opened at Queen's Hall with the London Philharmonic Orchestra conducted by Beecham. Although the Finnish master could not attend himself, he sent his daughter, Mme. Paloheimo, to represent him, while he listened to the broadcast at his home. The program comprised Finlandia, The Bard, In Memoriam, and symphonies two and three—all expertly played and warmly received.

Another Philharmonic concert at Covent Garden under Sir Thomas featured Leon Goossens as soloist in Handel's oboe concerto. The overture to Tannhäuser, Mozart's thirty-fourth and Dvorak's New World symphonies were perfectly performed.

Anthony Collins, a new conductor, made his bow at the Cambridge Theatre and immediately showed his artistic and technical accomplishments in Schubert's symphony (No. 5). Betty Humby appeared to advantage in Mozart's D minor piano concerto, as did Heddle Nash, tenor, in Wolfgang's aria, Misero o sogno. Haydn's symphony (No. 98) brought this charming concert to a close.

Sir Adrian Boult presented an all-Brahms list with Myra Hess playing the second piano concerto—an interpretation replete with musicianly qualities and tonal beauty. Sir Adrian presented the C minor symphony in expert performances.

A NEW OPERA

Covent Garden deserves credit for presenting George Lloyd's new opera, The Serf, in connection with the English season. The action deals with Norman England and the plight of Cedric and Sigrid, Saxon lovers, who discover that they are brother and sister. In spite of the verbosity of score and text and an all-too-literary flavor to the work, the audience was impressed by Lloyd's work. Under Albert Coates' conducting, the protagonists were Ruth Naylor (Sigrid), Edith Furmedge (Githa), Henry Wendon (Cedric), Arthur Fear (Robert), Dennis Noble (Sweyne), Oscar Natzke (De Fulke), Richard Watson (Priest), Leslie Horsman (Reeve), John Fullard (Squire) and Morgan Davies (Old Man).

RECITALS

Assisted by Boyd Neel's String Orchestra, Joseph Szigeti gave a memorable program at the Palladium, featuring Tartini's D minor concerto and Mozart's Divertimento in B flat. The violinist was also acclaimed in the Franck A major sonata, which he kept on a plane of cerebral refinement. Boyd Neel and his orchestra surpassed themselves in Warlock's Capriol Suite. A few evenings later Szigeti played Busoni's D major violin concerto with the BBC Orchestra under Sir Adrian Boult.

Elisabeth Schumann made a welcome reappearance at Queen's Hall in a program of Schubert, Brahms, Wolf, and interesting settings of Burns poems by H. H. Wetzler, American composer. George Reeves was the expert accompanist.

At Aeolian Hall, Vera Benenson, pianist, displayed a well-balanced technic and versatility in a list ranging from Bach and Mozart to Schumann and Liszt.

Pouishnoff's second Wigmore Hall recital was an all-Beethoven program in which the pianist revealed again his nimble finger work and musicianly mind. His thoughtful reading of the Andante Favori was greatly appreciated.

HUGH LIVERSIDGE.

Cortot Applauded with Brussels Orchestra

De Sabata and Grosbayne Make Baton Debuts—Koczalski in Three Chopin Recitals

BRUSSELS.—Désiré Defauw inaugurated the orchestral series with an interesting program opening with Mozart's Magic Flute Overture, followed by Alfred Cortot as soloist in Beethoven's fifth piano concerto and d'Indy's Symphony on a Mountain Theme for piano and orchestra, ending with Stravinsky's Jeu de Cartes.

Victor de Sabata, Italian conductor, opened the Philharmonic Society season with a list of Brandenburg Concerto (No. 3) (Bach), Siegfried Idyll (Wagner), Fêtes Romaines (Respighi) and Bolero (Ravel). De Sabata, a newcomer to Brussels, made a deep impression on his audience, although musicians feel that he makes too many unnecessary movements and is too sentimental.

Benjamin Grosbayne, American conductor, effected his Brussels debut at the head of the same organization. His interesting program comprised Berlioz' Roman Carnival, Ysaye's The Bees, Schumann's Rhenish Symphony, Strauss' Don Juan, and Liszt's E flat piano concerto, with André Dumortier, eighth prize winner in the last Ysaye Contest. Mr. Grosbayne showed lack of experience and necessary routine, but achieved earnest readings.

The first of the Maison d'Art concerts was devoted to ancient and modern vocal music, under the direction of Nadia Boulanger who presented a group of singers in works by Monteverdi, Fauré, Debussy, and Lili Boulanger. Recitals are not yet numerous, yet a seance by the Danish quartet, and three Chopin programs by Raoul Koczalski, pianist, deserve mention for excellence and finish in interpretation.

FRANCIS DE BOURGUIGNON

Esther Jonsson in Balkan Appearances

Esther Jonsson, pianist, opened the concert season in Belgrade at Kolarceva University Hall. Eighteenth century music and works of Yugoslavian composers were presented during her three programs. Ernest Schelling's nocturne, Ragusa, was among the items. In South Serbia she made colored motion pictures to be used in connection with her forthcoming tour in the United States.

Herbert Mitchell photo.

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Opera Houses in Berlin Restore Two Old Works

Euryanthe and Boris Well Presented—Bruckner's Ninth Symphony Heard—Ricci Wins Success

BERLIN.—Interest in operatic circles centered on two restorations: Weber's Euryanthe at the German Opera, and Moussorgsky's Boris Godounoff at the State Opera. The former was particularly interesting for the debut of Polyna Stoska, American soprano, in the role of Euryanthe, in which this charming young singer, possessor of a lovely lyric voice and engaging stage presence, won unusual success. Judging from Miss Stoska's auspicious debut, she should have a brilliant career. In the supporting cast were Guenther Treptow (Adolar), Hanns Nissen (King Ludwig), Elsa Larcen (Eglantine) and Wilhelm Chirp (Lysiart). Artur Rother's authoritative conducting, and Alexander d'Arnais' effective staging were also greatly appreciated.

The State Opera production of Boris Godounoff (the Rimsky-Korsakoff version) was under the stage direction of Wolf Voelker with settings by Alfred and Ulrich Roller, costumes by Kurt Palm. Those who had heard Chaliapin as Boris were sorely tempted to make comparisons with Ludwig Hofmann who essayed the role for the first time. Nevertheless, Hofmann's magnificent voice, his extraordinary make-up, and noble conception of the part were excellent. With the exception of Gertrud Ruenger's Marina, others in the cast were rather mediocre. The chorus under Karl Schmidt sang well and the orchestra under Karl Elmendorff played admirably.

ORCHESTRAL ECHOES

At the first Philharmonic Orchestra concert of the season under Furtwängler, the program comprised suite for strings, from Purcell's King Arthur, symphony in G minor (Mozart) and first symphony (Brahms). Furtwängler's magnetic baton and superb musicianship made these scores irresistible, evoking a deluge of applause from the capacity house.

Eugen Jochum conducted the same orchestra in the first of the subscription series, playing Bruckner's ninth symphony in masterly fashion. Robert Casadesus scored brilliant success with sensitive and crystalline interpretations of Weber's Konzertstück and Mozart's A major piano concerto.

For the third Classical Cycle Series, Max Fiedler conducted the Philharmonic Orchestra in vital readings of Beethoven's fourth and Brahms' third symphonies. Gioconda De Vito, violinist, displayed considerable temperament in Viotti's A minor concerto.

RECITALS

Two outstanding keyboard exponents were Edwin Fischer in a Bach-Chopin program at Beethovensaal, and Frederic Lamond in a Beethoven-Chopin list at the same hall. Both gave excellent examples of their mature art.

Ruggiero Ricci, violinist, scored fine success in Beethovensaal with Corelli, Glazounoff, Bach and smaller items. His playing disclosed controlled technic and ripened musicianship. Ricci so satisfied his audience that encores were in order, as well as a second Berlin recital.

Sigrid Onegin displayed her impressive vocal equipment in a Lieder program of Schubert, Mozart, Strauss and J. F. Reichardt.

Fritz Heitmann, organist at the Dom Cathedral, gave a recital prior to his American tour. Works of Bach, Mozart, Brahms, Reubke and Klosé revealed the soloist's command of manuals and keen, penetrating musicianship.

Other concerts were the Calvert Quartet in a Beethoven program; Gertrud Pitzinger, mezzo-soprano, in a song recital at the Singakademie; and piano recitals by Eduard Erdmann, Lotte Kramp, Sava Sevoff and Julian von Karolyi.

ANTONIO LORA.

Photo by Harcourt, Paris

ELEN DOSIA

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Philadelphia Autumn Yields Variety

Lehmann and Melchior Sing Joint Recital—Ormandy Leads Orchestra in Native Works—Flagstad Appears —Civic Opera Gives Aida— Ballet Russe in Six Bills

PHILADELPHIA, PA.—Two joint recitals were given on November 4 and 5 by Lotte Lehmann and Lauritz Melchior in place of the regular Philadelphia Orchestra concerts, the orchestra being on tour. It was a rare opportunity to hear the eminent operatic artists sing some of the loveliest of German Lieder. Each artist sang two groups and closed each part of the program with duets. Songs of Bechgaard, Grieg, Jordan, Schubert, Schumann, Strauss, Mendelssohn, Franz, Marx and Pfitzner were all admirably sung. The final duet was the only operatic number of the program, the Spring Song and *finale* from Die Walküre (Act 1), which made a thrilling close to a beautiful concert. The superb accompanists were Paul Ulanowsky and Ignace Strasfogel.

ARMISTICE DAY PROGRAM

The regular orchestra concerts on November 11 and 12, Eugene Ormandy conducting, held music representative of the six nations involved in the World War, as a special tribute to Armistice Day. The Vivaldi concerto in A minor, transcribed for large orchestra by Lucien Cailliet, was a pleasing opening number, followed by the Beethoven piano concerto (No. 1) in C major (op. 15), magnificently played by Hortense Monath. Schelling's A Victory Ball, Jenkins' five part fantasy (No. 1) in D major, for five strings (transcribed for large orchestra), was given its first performance in America. Stravinsky's Pastorale and Ravel's Daphnis and Chloe Suite (No. 1) completed the program. All were well performed and the choral part in the Ravel work was sung by the University of Pennsylvania Choral Society (Dr. Harl McDonald, director).

FLAGSTAD SINGS

The first of the All-Star Concert Series was a recital by Kirsten Flagstad, who had the invaluable assistance of Edwin McArthur at the piano. Mme. Flagstad again charmed her audience by her personality and rose above an obvious throat difficulty with ease and grace. Her program was exacting, including a group of five Brahms songs, a Norwegian group by Grieg and Alnaes, sung in Norwegian, the tremendous Liebestod from Tristan und Isolde, an English group and three songs by Strauss. Encores were graciously given, the most popular of which was Mr. McArthur's Spring Is Come. Once more the great range, smoothness and power were evident in this magnificent Wagnerian singer's voice, and her audience responded with heartfelt applause.

NEW YORK MANAGER

B. MARY PINGLE

has under her management this season Eleanor Berger, contralto; Harriet Eells, mezzo-soprano; Gertrude Hopkins, harpist; Grace La Mar, contralto; George Miquelle, cellist; Raoul Nadeau, baritone; Frank Parker, diseur; and Judith Sidorsky, pianist. She is personal representative for Alice Tully, soprano.

CIVIC OPERA IN AIDA

The Civic Grand Opera Company of Philadelphia presented Aida on November 17 before a good-sized audience. This marked the operatic debut of Florence Kirk, who won first place in the auditions last spring. Miss Kirk has a beautiful voice which she used with increasing assurance as the opera progressed, and deserved the many curtain calls she received. The other parts were well taken by more experienced singers—Rosita Fordieri, Sydney Rayner, Rocco Pandiscio, Nino Ruisi, Valentin Figaniak, Bertha Schlessinger and Costanzo Sorvino. Gabriele Simeoni conducted and Carita Gitana was *prima ballerina.*

BALLET RUSSE DELIGHTS

The Ballet Russe de Monte Carlo gave six exclusive performances with the Philadelphia Orchestra, Saul Caston and Efrem Kurtz conducting, during the week of November 14. The ballets given numbered twelve, with five of them new to Philadelphia. The latter were Bogatyri, Gaite Parisienne, L'Epreuve D'Amour, The Seventh Symphony (Beethoven), St. Francis. The choreography of all, with the exception of L'Epreuve D'Amour (which is Fokine's), is that of Massine, and beautifully done. Conspicuous in solo dances were Mlles. Danilova, Krassovska, Theilade, Grantzeva, Markova and Slavenska, and MM. Franklin, Guerard, Youskevitch and Panaieff, with Mr. Massine, of course. The beauty of the ensembles was one of the outstanding features of this company. All of the ballets were enthusiastically received.

John A. Waldis, tenor, assisted by Martin Gabowitz at the piano, gave his debut recital on November 16 before a large audience in the ballroom of The Barclay. Mr. Waldis showed a high, clear voice of excellent quality, coupled with unusually fine musicianship. His program included works of Cesti, Scarlatti, Puccini, Brahms, Strauss, Gretchaninoff and Rachmaninoff. Mr. Gabowitz pleased not only with accompaniments but with a solo group.

M. M. C.

Detroit Symphonic Jubilee Year Launched with Auspiciousness

Richard Crooks Soloist with Orchestra—New Scores Introduced by Ghione—Recitals by Lily Pons and Jessica Dragonette

DETROIT, MICH.—The opening concert of the silver jubilee season of the Detroit Symphony Orchestra took place on November 3, with Franco Ghione directing. Mr. Ghione received a rousing welcome from a capacity house, and the enthusiasm evidenced on this occasion augurs well for a brilliant series of concerts. The program opened with a Concerto Grosso by Geminiani, based on a sonata by Corelli, and was a first performance in America. It was given a fine interpretation by Mr. Ghione and was excellently performed by the strings and four solo instruments for which it is scored. This was followed by the Brahms symphony in C minor, the Strauss tone poem, Don Juan. A first Detroit hearing of a Serenade de Troubadour by Glazounoff proved pleasant, but hardly worthy of a place on this particular program. The evening closed with the overture to Sicilian Vespers by Verdi, which somehow did not arouse much enthusiasm, although both Mr. Ghione and the orchestra were duly appreciated throughout the evening.

CROOKS ASSISTS ORCHESTRA

The second concert of the Detroit Symphony Orchestra subscription series was held on November 10, with Ghione directing and Richard Crooks as soloist. Mr. Ghione offered as his opening number the Weiner orchestration of a Bach toccata. It was given a moving performance and was enthusiastically received. The thirteenth symphony of Haydn followed, and was interpreted with fine musicality. Mr. Crooks was in excellent voice and was given many recalls. He sang Una furtiva lagrima by Donizetti, O del mio dolce ardor by Gluck, and Ah fuyez, douce image, by Massenet. A first local performance of an Allegro Symphonique by Marcel Poot proved interesting. The program closed with an operatic excerpt of d'Indy and Rossini's overture to The Siege of Corinth. This program was repeated at the first matinee concert the following afternoon.

SCHKOLNIK CONDUCTS FOR CHILDREN

During the illness of Mr. Kolar, associate director of the orchestra Mr. Schkolnik has conducted the two sets of free concerts for the children of the public schools. These are given with careful cooperation of the music departments who work with Edith Rhetts Tilton, the orchestra commentator of these programs. This is one of the most gratifying activities of the orchestra and a real contribution to civic culture.

DRAGONETTE'S RECITAL

Jessica Dragonette, soprano of the airways, appeared in the Masonic Temple under the auspices of Wayne University. She sang a comprehensive program ranging from two songs by Marie Antoinette, an aria from Thais, and songs by Cesar Franck, Debussy, Turina and Marx. The evening closed with a group of ballads. Miss Dragonette was enthusiastically recalled many times and favored with some of the songs for which she stands alone as the interpreter, Lindy Lou being one. Arpad Sandor was a most sympathetic accompanist and gave a Chopin group which closed with a brilliant performance of the etude in C minor.

LILY PONS HEARD

The Masonic Auditorium concerts presented Lily Pons in recital on November 18. Miss Pons was assisted by Frank La Forge, piano, and J. Coppola in the flute obbligatos. Miss Pons was greeted by a capacity audience and was continuously recalled. The program was comprehensive, containing many arias for which Miss Pons is known, such as Je suis Titania, from Mignon, Dans la foret from Lakmé, and Pamina's Air from The Magic Flute. Miss Pons sang beautifully Chausson's Les Papillons and Les Roses d'Ispahan by Fauré. Her Ravel and Debussy numbers were also exquisitely interpreted. One of her encore offerings was Le Jardinier du roi of Marie Antoinette, which she sang with charm. Frank La Forge was an able accompanist and his songs, Pastorale and the Bird Song, were well received.

Among other items of musical interest, the Music Guild has commenced activities for the season. At a meeting for members held at the Scarab Club, November 16, Karl Wecker, State director of the Federal Music Project, spoke interestingly on the work and development of the project in Michigan. Edward Bredshall, pianist; James Barrett, violinist, and Lare Wardrop, oboist, were heard in works of Piston and Carlos Chavez.

M. E.

Glasgow Fair Has Noted Visitors

Kreisler and Paul Robeson Appear—Lener Quartet and Orpheus Choir Applauded

GLASGOW.—A series of celebrities have given recent concerts at the Exhibition Hall all of whom reaped success. The Lener String Quartet did two exquisite concerts, playing Borodin, Schubert, Mozart, Brahms, Beethoven and Debussy. At the same seance, the Glasgow Orpheus Choir, under Hugh Roberton, presented Highland and Hebridean songs.

An outstanding event was Kreisler's recital, at which the genial violinist played Brahms' sonata in G, Bach's Chaconne, and other pieces common to his programs with verve and art.

An unexpected and impromptu event was furnished visitors to the model *clachan* when Paul Robeson burst into song with The Road to the Isles and the Eriskay Love Lilt, sung in Gaelic.

Few cities are more loyal to organ recitals than Glasgow, and special mention is due that given by John Pullein when he opened the Popular Recitals at St. Mary's Cathedral. Wilfred J. Emery's Glasgow Cathedral recital also deserves note, featuring Mendelssohn's sonata (No. 1), and *allegretto* from the Lobgesang.

WILLIAM SAUNDERS

Vienna Choir Boys Making Second Tour of Season

The Vienna Choir Boys (Victor Gomboz, director), start the second part of their seventh consecutive tour of the United States next month. They returned to New York for appearances in the Mass at St. Patrick's Cathedral on December 11, with the National Orchestral Association in Carnegie Hall on December 12; and with Anita Zahn's Little Duncan Dancers in Town Hall on December 18. During the first part of their tour they appeared in Milwaukee, Kenosha, Wausau, Marshfield and Green Bay, Wis.; Escanaba, Grand Rapids, Sault Ste. Marie, Muskegon, Benton Harbor, Ironwood and St. Joseph, Mich.; Aurora, Ill.; Syracuse, N. Y.; Mankato, Minn.; Dixon and Streator, Ill.; Cleveland, O.; Washington, D. C.; Erie, Pa.; and Atlantic City, N. J.

VIRGIL FOX

Returns from Second European Tour to Concertize in America

LONDON concert (for Organ Mus. Society)

"Displayed astonishing virtuosity."—*J. A. W., London Daily Telegraph and Morning Post, Sept. 27, 1938.*

". . . imagination in the glowing colors of his registration which was always effectively controlled and accomplished with perfect ease and security . . . a complete master of his instrument . . . played with absolute clarity and finish."—*Musical Opinion (London) Oct. issue, 1938.*

KINGS COLLEGE CHAPEL, CAMBRIDGE

"Mr. Fox is certainly to be reckoned among the most accomplished organists of the day."—*Cambridge Daily News, Aug. 9, 1938.*

LINCOLN CATHEDRAL

"Mr. Fox positively thrilled us."—*Lincolnshire Chronicle and Leader, Sept. 10, 1938.*

DURHAM CATHEDRAL

"Genius of the organ . . . took a large audience by storm . . . a most amazing exhibition of organ playing."—*Durham County Advertiser, Sept. 9. 1938.*

BUXTEHUDE "MARIENKIRCHE" —LUBECK

"From the very beginning of this opening number, there was evidence of a pronounced, deep musical temperament of commanding artistic resources."—*Lubecker Volksbote, Sept. 22, 1938.*

"Virgil Fox is a player met with only a few times in decades."—*Lubecker General-Anzeiger, Sept. 22, 1938.*

BACH ST. THOMASKIRCHE, LEIPZIG

"The distinguished player revealed himself an unsurpassed virtuoso."—*Leipziger Neueste Nachrichten, Sept. 18, 1938.*

"A performer whose playing revealed an understanding of the innermost secret of the art of Bach."—*Leipziger Tageszeitung, Sept. 18, 1938.*

BERLIN CATHEDRAL

"At the Dom, Virgil Fox, brilliant young American organist, gave a Bach program—one of ten which this artist has produced in leading musical centers this summer in Europe. Particularly noteworthy was his masterful playing of the Passacaglia in C minor in which the resources of the powerful cathedral organ were brought out to full advantage. The fantasy in C minor and the G minor fugue were also superbly interpreted."—*Antonio Lora, Berlin.*

THE AMERICAN CHURCH, PARIS

"The event was not only a revelation of this young artist's powers as a technician and interpreter, but proof of how interesting an organ list can be."—*Michel Gibson.*

Virgil Fox is the second American-born organist in history, and the first in thirty years to be honored by being invited to play publicly in the Bach St. Thomaskirche, Leipzig; 3,000 persons heard him at the Friday-Saturday Thomaskirche Motette, Sept. 16 and 17, 1938. His 1938 tour of the British Isles, France and Germany included concert appearances in some of the Old World's most renowned cathedrals.

Virgil Fox is head of the organ department of the Peabody Conservatory. By arrangement with the Conservatory he again tours America this season under Laberge Management.

Exclusive Management:

Bernard R. La Berge, Inc., 2 West 46th Street, New York

Metropolitan Opera Opening Week Includes Restoration of Orfeo

(Continued from page 7)

mood, the baritone wove every note and phrase into his vivid delineation of the crafty courtier. The famous Credo brought down the house.

Other uplifting moments of the evening were provided by Nicholas Massue's Cassio, Giordano Paltrinieri's sharply portrayed Roderigo, and Thelma Votipka's appealing enactment and voicing of Emilia.

Fausto Cleva's chorus gave resonant and well-trained support, Herbert Graf's stage direction had fluidity and life, and the orchestra maintained the splendid standard it set last year after various changes in the membership.

DIE WALKÜRE, NOVEMBER 22

A high-mooded and high-spirited performance was this, led by Erich Leinsdorf, the new twenty-six year old conductor of the Metropolitan, who confirmed the outstanding impression he had made there last season. In firm command with baton and musicianship, he knitted a fine ensemble and sounded the best possibilities of the orchestral score.

Marjorie Lawrence did her pulchritudinous and youthfully buoyant Brünnhilde, sung with style and feeling. The Sieglinde of Kirsten Flagstad exerted its usual appeal of voice and action. Kerstin Thorborg, regal in appearance, give eloquent account of the Fricka role. Emanuel List, who has made Hunding his own domain, again presented a grim figure strikingly vocalized.

New to the cast was Hans Hermann Nissen, of excellent reputation in Europe, and more recently in Chicago. He offered smooth and authoritative singing as Wotan, even though the characterization had more routine than variety. Particular praise goes to the Valkyrie octet for its full volume and correct intonation in the last act.

AIDA, NOVEMBER 24 (MATINEE)

The first Aida of the season had a new heroine in Maria Caniglia, who performed with greater assurance than at her debut, for her singing was opulent and dramatically colored. The new artist presented a commanding histrionic figure. Bruna Castagna was again the superbly rich-toned Amneris, dominating both in solos and ensembles, and presenting a richly gowned version of Pharaoh's daughter. Giovanni Martinelli brought his heroic vocal powers to the part of Rhadames, sung with the usual physical stamina and apt dramatic portrayal of this artist. Carlo Tagliabue presented a sturdy and menacing Amonasro, smoothly produced and virile tone qualities adding to the power of his enactment. Ramfis exhibited the distinguished vocal style of Nicola Moscona in a favorable light. John Gurney displayed commendable poise in his dignified and vocally able voicing of the King's measures. Thelma Votipka as the unseen Priestess gave surety and opulent quality to her singing, and Giordano Paltrinieri did the brief scene of the Messenger dramatically. The chorus sang with its usual proficiency, and the orchestral reading by Ettore Panizza was spirited, if occasionally overpowering to the voices.

The new ballet, in its first major opportunity, showed some original ideas on the part of its director, Boris Romanoff. The temple scene was well designed, if the priestesses at times intruded upon the action with their miming. The triumph scene, however, was a disappointment, the debut of Maria Gambarelli as *premiere danseuse* being achieved in a somewhat theatrical version of a nymph in pink ballet skirt pursued and finally carried away by a band of archers. A greater note of dignity and splendor is needed in this scene.

LA BOHEME, NOVEMBER 24

Three debuts featured this evening: Jussi Bjoerling as Rodolfo, Mafalda Favero, Mimi; and Marisa Morel, Musetta.

Bjoerling's tenoring is well known to Americans through his former concert and radio singing in this country (also his connection last season with the Chicago Opera) and he established once more that he has tones of mellowness and power, and also knows how to use them in artistic moderation. Only a few times did he press somewhat, probably not knowing that the perfect acoustics of the Metropolitan make it unnecessary. Bjoerling furnished romantic warmth and skill as an actor. His success was pronounced.

Favero (who sang with the San Francisco Opera before coming to New York) created an excellent impression through her good looks, youthful ardor, expressive vocalism, and unusually convincing histrionism. No Mimi has been better portrayed at the Metropolitan than Favero's. The audience accepted her eagerly.

Musetta's interpreter, Morel, also fared well, in spite of several shrill tones and just a shade of overacting. John Brownlee repeated his sympathetically conceived and warm-voiced Marcello. Norman Cordon won a small ovation with his affecting delivery of the Farewell to the Coat. It cannot be said that Gennaro Papi's conducting effected orchestral unity and flexibility at all times.

LA TRAVIATA, NOVEMBER 25

An American triangle dominated the season's first hearing of La Traviata, with Helen Jepson appearing as Violetta, Lawrence Tibbett as Germont *père*, and Richard Crooks as Alfredo. Miss Jepson presented a graceful and poignant heroine, her singing of such airs as Dite alla giovine being most effective. She also has grown in dramatic sense, so that she encompassed her death scene tellingly. Mr. Tibbett's aristocratic art was at its height in Act II, his singing of his long and taxing scene impeccable in phrasing, warm in tone quality and combined with the grand manner in acting. Mr. Crooks is an ardent and likeably boyish Alfredo, and his voice was in good estate particularly for the duet, Parigi o cara, in Act IV. He sang many of his solos with melting tone qualities. The remainder of the cast included Thelma Votipka as a resourceful Flora; Lucielle Browning, as Annina; Giordano Paltrinieri, as Gastone; Wilfred Engelman, as Baron Douphol; George Cehanovsky, as Marquis D'Obigny, and Norman Cordon, as Doctor Grenvil. The chorus sang adequately, the orchestra again sometimes obtruding under the martial baton of Panizza. The brief Spanish ballet in Act III, bringing the debut as soloist of Ruth Chanova, was spirited but somewhat untraditional.

ORFEO ED EURIDICE, NOVEMBER 26 (MATINEE)

Gluck's beloved old masterpiece returned to the Metropolitan stage for the first Saturday matinee of the new season. (The performance was broadcast by radio, with Lawrence Gilman as commentator.)

Much care evidenced itself in the production, with Artur Bodanzky in musicianly and stylistic charge. New scenery, lovely lighting, and specially designed dancing choreographed by Boris Romanoff (with graceful solos by Felia Dubrovska and Grant Mouradoff) gave pleasure to the eye.

Kerstin Thorborg, the Orfeo, sang suavely and with classical dignity and suited her poses and movements to the nature of the occasion. Irene Jessner seemed not altogether easy in her role of Euridice, which she prepared at rather short notice (owing to the illness in Europe of Vina Bovy), but the charm of her tones and her refined phrasing impressed the connoisseurs. Marisa Morel left much to be desired as Amor, both as to vocal quality and musical grasp. Marita Farell, the Happy Shade, was liked for her clear voice and its effective use.

Gluck's pure and aristocratic music and Calzabigi's libretto have the lasting love and understanding of musicians, but it is to be doubted whether this opera will appeal to a general public in 1938. Certainly it cannot be a box-office attraction, but is a fine gesture of art on the part of Edward Johnson, for which he should be greatly commended. This general manager is splendidly justifying his appointment.

LOHENGRIN, NOVEMBER 26

The seasonal inaugural of Lohengrin rounded out the initial week. Although no debutants participated, the cast, except for Lauritz Melchior, Lotte Lehmann, Julius Huehn and George Cehanovsky, included two not usually identified with The Ring Cycle performances, namely Dorothee Manski as Ortrud and John Gurney as King Henry. Mr. Gurney was more than adequate. Mme. Manski, although the role does not lie within her best registers, gave a histrionic display worthy of copying. Mme. Lehmann's Elsa is notable, Mr. Huehn's Telramund is growing with each impersonation. Mr. Melchior was a dazzling Silver Knight. The evening's honors, however, went to the youthful podium occupant, Erich Leinsdorf who gave a moving and authentic reading.

FIRST SUNDAY CONCERT, NOVEMBER 27

The first Sunday night concert served as the debut medium for Leonard Warren, New York baritone, winner with John Carter, tenor, of last year's Metropolitan Opera Auditions of the Air. A refreshing, young and colorful voice was disclosed by the debutant in an excerpt from La Traviata with Marisa Morel. As Tonio in excerpts from Pagliacci, the newcomer sang with more freedom and appeared less studied. Helen Olheim substituted for the indisposed Anna Kaskas in La Gioconda and Samson et Dalila airs. Other participants were Hilda Burke, the rejuvenated Martinelli, George Cehanovsky, the authoritative Carmen, Bruna Castagna, Norman Cordon and Giordano Paltrinieri. Wilfred Pelletier conducted.

Godowsky Passes

(Continued from page 7)

(the last adapting native music to pianistic idiom with success) and numerous other piano pieces and arrangements, as well as twelve impressions for violin and piano, four impressions for cello and piano and other writings.

Godowsky's playing was dubbed by James Huneker "transcendental, a fine equilibrium of intellect and emotion that compels admiration." As a teacher he was highly influential, many of his pupils later attaining eminence in this field.

MANY MUSICIANS AT FUNERAL

The funeral was held November 23 at the Campbell mortuary chapel, attended by many more than could be admitted. In lieu of religious services, a musical program was contributed by Dr. Charles Courboin, the Gordon Quartet, Mischa Elman, Josef Hofmann and Harry Kaufman, and eulogies were spoken by Gene Buck (president of ASCAP) and Leonard Liebling. Interment occurred at Mt. Hope Cemetery, Long Island.

LEOPOLD GODOWSKY

Parker Fellowship Open at American Academy in Rome

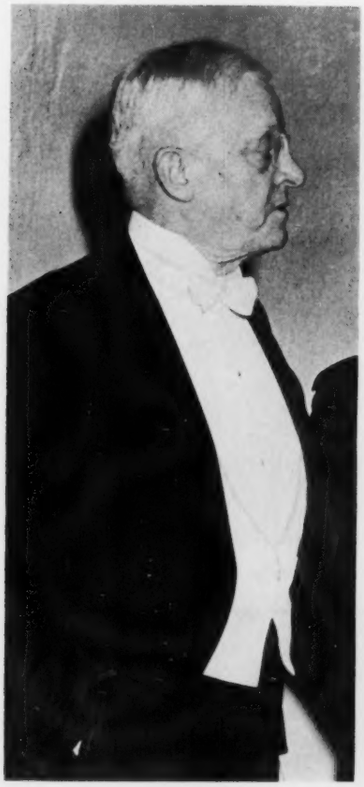
Roscoe Guernsey, executive secretary, will receive until February 1 applications for the Horatio Parker Fellowship at the American Academy in Rome. The award of $1,250 annually for two years and an additional allowance for transportation is open to citizens of the United States not over thirty years of age. Candidates must submit two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or some other ensemble combination. The winner receives a studio and residence and opportunity for six months' travel to visit European music centres. He may also benefit from a special fund for the publication of music composed at the academy.

Goldman Band to Appear at Golden Gate Exposition

Dr. Edwin Franko Goldman and the Goldman Band are to appear for fifteen weeks at the Golden Gate International Exposition at San Francisco, opening on March 19, 1939. Two concerts are to be offered daily. Dr. Goldman has written the official march for the exposition entitled Golden Gate to lyrics by Richard Franko Goldman, his son and associate director of the band. On its way to the Coast the ensemble will play several concerts.

Kitzinger Reopens New York Studio

Fritz Kitzinger, conductor, accompanist and coach, has reopened his New York studio for coaching, program building, solo and ensemble work for opera and concert repertoire. Among artists he accompanied recently abroad were Gladys Swarthout in several concerts and Grace Moore, whom he coached for her French motion picturization of Louise. He has been accompanying Elisabeth Rethberg and Ezio Pinza on the Coast. This winter he is also coaching and accompanying Marjorie Lawrence, Julius Huehn and Charles Kullmann.



EDWARD ZIEGLER

ALMA CLAYBURGH

ROMANOFF, PANIZZA, TIBBETT, MARTINELLI, CANIGLIA AND EDWARD JOHNSON

MRS. VINCENT ASTOR (center) WITH MARIA CANIGLIA AND LAWRENCE TIBBETT

MME. CANIGLIA CONFERS WITH STAGE MANAGERS.

MRS. LAWRENCE TIBBETT

OLIN DOWNES

PAUL CRAVATH AND MISS PATRICIA DELEHANTY

MUSICIANS AND SINGERS BACKSTAGE

LAWRENCE EVANS, SYBIL BEYER, LUCY MONROE AND JAMES SAUTER

(All photos made exclusively for Musical Courier by Wide World.)

JOHN BARBIROLLI AND MRS. HOWARD COLE

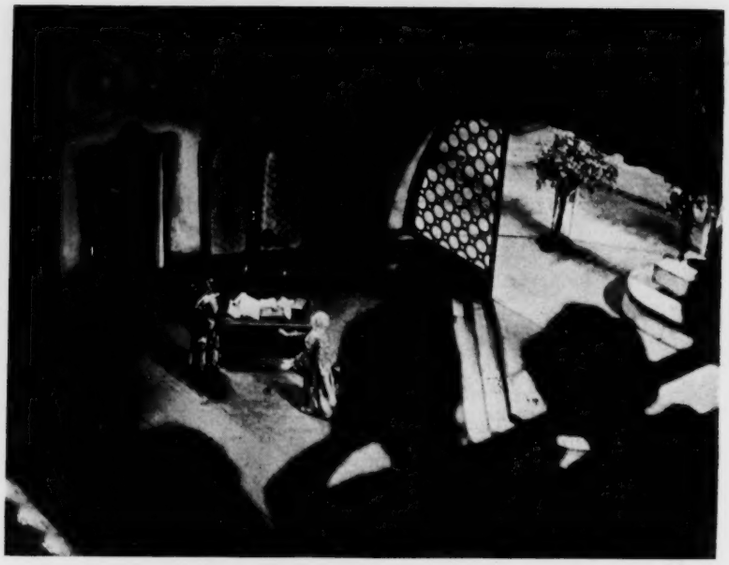
EARLE LEWIS AND NINO MARTINI

THE PRINCIPALS WITH EDWARD JOHNSON

MR. AND MRS. JACK SALTER

SCENES AS THE METROPOLITAN OPERA OPENED ITS DOORS FOR THE SEASON WITH OTELLO.

(All photographs made exclusively for Musical Courier by Wide World.)



SCENE FROM ACT II OF OTELLO

LAWRENCE GILMAN

ON THE GRAND STAIRCASE DURING AN ENTR'ACTE

LILY PONS AND ANDRÉ KOSTELANETZ

THE CAST TAKING CURTAIN CALLS

HERBERT GRAF AND BORIS ROMANOFF

QUEENA MARIO AND DOROTHY QUAKER

PHOTOGRAPHERS AT WORK IN THE LOBBY

ROSE BAMPTON AND WILFRED PELLETIER

FIRST NIGHT SOCIETY ASSEMBLAGE AT METROPOLITAN PERFORMANCE OF VERDI'S OPERA.

(All photographs made exclusively for Musical Courier by Wide World.)

DEEMS TAYLOR AND COLETTE D'ARVILLE

STANDEES WAITING FOR ADMITTANCE

MARIA CANIGLIA AS DESDEMONA

MARTINELLI MAKES UP AS OTELLO

WILLIAM KING

EDWARD JOHNSON

CANIGLIA AND TIBBETT BOW

MME. CANIGLIA IN HER DRESSING ROOM

RHEA POWERS

MICHAEL DE PACE, MR. AND MRS. EMILIO ROXAS, MRS. DE PACE AND MISS ROXAS

EDWARD JOHNSON SIGNALS FOR CURTAIN RISE

DR. PAUL SCHWARZ, FREDERICK SPERLING, ESTELLE LIEBLING AND GIORGIO POLACCO

LOBBY CROWD BEFORE THE OPERA BEGAN

(All photos made exclusively for Musical Courier by Wide World.)

NEW YORK CONCERTS

(*Continued from page 13*)

Philharmonic Orchestra A new symphony by Arnold Bax, his fourth, made no striking impression at this Carnegie Hall evening concert, and to at least one reviewer provided rather dull and generally unrewarding listening. The subject material is arid, the development prolix the work as a whole revealing no warm urge, and suggesting much application of midnight oil.

Jascha Heifetz was the soloist in the Tschaikowsky violin concerto of which his admirable interpretation is thrice familiar. Technically, the player did not quite reach his usual perfection, and made several surprising slips.

Barbirolli and his men gave a fragrant and stimulative version of Mendelssohn's overture to Midsummer Night's Dream, and also effected a lovely proclamation of Wagner's Liebestod, programmed in memory of the late Clarence Mackay, who had a special affection for that music. Mr. Mackay had been the chairman of the Philharmonic board of directors from 1921 until he died recently.

NOVEMBER 17

Boston Symphony Orchestra To commemorate the death of Ravel a year ago, Serge Koussevitzky programmed the composer's suite, Tombeau de Couperin, at the initial seasonal concert of the orchestra from Boston, given before numerous Carnegie Hall subscribers. The aristocratic, perfectly fashioned music had finely-chiseled reading and performance.

Two "fifth" symphonies made up the rest of the bill, those by Sibelius and Beethoven, and showed a vast gulf of difference, with the former's involved thought and tortuous development, and the latter's heart-warming melodies and directness of statement. Symphonic language is indeed resourceful when it can lend itself to such contrasting expression.

Koussevitzky had his material beautifully in hand and received everything from his players in quality of tone and brilliancy of technic.

NOVEMBER 18

Leonard Shure and Paul Tortelier A new combination of sonata performers appeared in a Town Hall matinee, when Leonard Shure, pianist, and Paul Tortelier, cellist, gave a joint program. Mr. Shure, a Schnabel pupil, has a large tone, a forthright and intellectual approach, plus an individuality at times too assertive for an ensemble. Mr. Tortelier has a more reticent manner of performance, tasteful musicianship and Gallic regard for tradition. His tone at times seemed lacking in richness. Their Bach sonata (No. 3) in G minor was done without much shading. Beethoven's sonata (No. 1) in C major fared better, and there were moments of delightful zest in the same composer's variations on a duet from The Magic Flute. Brahms' Sonata in E minor closed a list of unusual interest. The audience response was cordial.

Maria Safonoff An evening recital in Carnegie Hall presented Maria Safonoff, pianist, who began her list with a first New York hearing of Paul Van Katwijk's transcription of the prelude to Bach's sixth violin sonata. Playing with precision, light dynamic scale and cool, crisp tonal qualities, Miss Safonoff demonstrated a strong intellectual mastery, if her work was less notable in emotional warmth and tenderness. Brief items by Mozart, Grazioli and Weber-Brahms were tastefully done. The main work and also one off the beaten track was Glazounoff's sonata in B flat (op. 74), with the colorful Russian folk feeling of which she was temperamentally in communion. This was also true of her final group, coming after Chopin and Paganini-Liszt excerpts, when she gave attractive recreation to works of Scriabin, Liapounoff, Tschaikowsky, Rubinstein and Moussorgsky. The audience was large, and the applause gratifying.

Oliver Stewart Town Hall in the evening offered an extensive and varied song program by Oliver Stewart, tenor, who has been heard in recital in other cities recently. His wide-ranging selection of music included Mein lieber Schwan from Lohengrin, Bibb's arrangement of an air from Handel's Radamisto, the *aubade* from Lalo's Le Roi d'Ys and Ah, leve-toi, soleil, from Roméo et Juliette, in addition to songs by Scarlatti, Donaudy, Barthelemy, Schubert, Brahms, Debussy, Koechlin. Of interest was a native group by Granville English, Grace Leadenham Austin (Through Cloistered Way, MS., dedicated to the singer), Mana-Zucca, Vittorio Giannini, and Kenneth Walton, Miss Austin, Messrs. English and Walton being present to bow. Warm tonal qualities and a spirited manner of projecting his texts won for Mr. Stewart the approving reaction of his listeners. Frank Chatterton was the accompanist.

NOVEMBER 19

Philharmonic Young People's Concert Ernest Schelling was vociferously greeted by his young followers when he opened the annual Young People's Concerts of the Philharmonic Orchestra in a Carnegie Hall morning program that was all-Wagnerian in content. Making his first appearance in two seasons "Uncle Ernest" has lost none of his enthusiasm for his large class nor have they forgotten him, it was soon apparent. Aided again by slides, he gave interesting and often humorous incidents in the career of the music dramatist at the same time stressing his contribution to the art of music. The overture to The Flying Dutchman, the procession in Act 2 of Lohengrin, the March from Tannhäuser, the funeral music from Götterdämmerung (in memory of Clarence H. Mackay), the English horn solo from Tristan (illustrated by Michael Nazzi) and the thrilling Ride of the Valkyries made up a program keenly enjoyed by the nieces and nephews.

Boston Symphony Orchestra Carnegie Hall matinée auditors were treated to the unusual experience of hearing a living American composer share a program with Beethoven and Brahms—respectively, the second and fourth symphonies—coming off with high credit in the contact, and being vociferously applauded while he bowed from a box, and then from the stage.

The fortunate native was Aaron Copland, whose recent opus, El Salon Mexico, Serge Koussevitzky conducted with colorful glow and fine rhythmic verve. The opus treats Mexican themes interestingly, has facile orchestration and employs harmonies that appropriately keep the melody in chief emphasis—a proceeding not so easy for modern composers.

The Boston players and their leader gave finished simplicity to the early Beethoven music, and proclaimed and "sang" Brahms with lofty effect.

Gerald Tracy Dexterity and poetry of pianism were revealed by Gerald Tracy in his Town Hall matinee. Opening with a brilliant reading of Bach's C minor toccata, he gave a scholarly delineation of Schumann's Davidsbündler which might have received more variation of nuance. Then came Schubert's B flat sonata (posthumous) in which precise phrasing was the outstanding revelation. Two Debussy *morceaux* and Albeniz' Navarra prefaced encores demanded by an appreciative audience.

Budapest Quartet With William Primrose, violist, assisting the Budapest Quartet in a late Town Hall matinee gave a scintillant reading of Mozart's G minor viola quintet (K. 516). Full voice was present in the opening Brahms A minor quartet (op. 51, No. 2) while a stylistic reading of Schubert's Death and the Maiden quartet completed their list.

Adolf Vogel Lieder of Schubert, Brahms, Wolf, Paul Graener and Loewe made up the program in Town Hall in which Adolf Vogel, Metropolitan Opera bass-baritone made his recital debut with able pianistic assistance of Otto Seyfert. Disclosing a voice of color and size, well projected, Mr. Vogel somewhat marred his work by excessive *pianissimi*. A *vibrato*, present at the opening An die Musik gave way before an expressive offering of Der Wanderer, in scholarly presentation. As the evening progressed Mr. Vogel demonstrated his eminence as a Lieder interpreter.

NOVEMBER 20

Philharmonic Orchestra Brilliantly interpreted performances by John Barbirolli of an entire Wagnerian program held the overture to Rienzi, the Tannhäuser Venusberg Music, the prelude and finale

(*Continued on page 54*)

Louise Arnoux

Singer — *Classic and folk music from the XIth to the XXth Century* — Lecturer

MANAGEMENT: BERNARD R. LA BERGE 2 West 46th Street New York

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NEW YORK — DECEMBER 1, 1938 — No. 2976

All opera singers fear a sore throat, and some of them fear the coming of television.

—o—

The Metropolitan Opera is again filling the air with brilliant song and story. May the old house have an overflowing box-office, and ring with shouts of "bis" and "bravo."

—o—

A Calamitous Loss

Leopold Godowsky is dead. The news sent a grievous shock throughout the musical world, and especially in the domain of pianism, where he was loved as much as he was admired.

A towering artist and performer, he was also an innovator in the departments of technic, transcription, and composition for the keyboard. His contributions in those fields are of the utmost significance and lasting value. He advanced piano art immeasurably, and in that regard ranks with Chopin and Liszt.

Of keen intellect and wide culture, Godowsky shone as an editor, writer and conversationalist. He was as much at home in literature, philosophy, politics, history, and science, as he was in music. He followed every aspect of life. A soulful humanitarian, he understood the struggles, the aspirations, the tragedies of mankind. His heart was warmly susceptible to the distress of his brothers, his purse was ever at their disposal. No one did more for young musicians than Godowsky, with advice and practical assistance. Many of them owe successful careers to his guidance and championship.

Every great pianist during Godowsky's lifetime was his adorer and friend and looked upon him as the major prophet of their guild. Hofmann, Rachmaninoff, Lhevinne, Rosenthal, Siloti, Gabrilowitsch, Bauer, Schelling, Sauer, Busoni, Paderewski, all paid countless tributes to the eminence of Leopold Godowsky.

With his passing, a gigantic figure has gone. The loss is irreplaceable.

Opera à la Mode

Lyric drama is undergoing a new period of prosperity in this country. The operatic plans being realized during 1938-9 indicate a return to the predepressional standards of enterprise. After a period of careful testing of audience reactions, a cleaving to the established, "safer" items in the repertoire, those companies which weathered the storm with some difficulty or were reborn after the crisis, have now widened their plans to include a more generous degree of novelty in artistic fare and singing personnel.

With the autumn series in San Francisco and Los Angeles concluded, the opera association of the former city may be said to have exceeded all of its previous schedules this year in richness and variety of singing talent and repertoire. The roster included eminent names of the international operatic world; the bills offered such rarities as Pelléas, Elektra, Le Coq d'Or, and restorations including Don Giovanni and Die Meistersinger. Several newcomers from Europe made bows to this country, and Gigli returned after a half dozen years' absence. Fritz Reiner led German operas, while Gaetano Merola, general director, was in charge of the opening night. For sixteen years this organization has carried on without faltering even when opera ceased for a time elsewhere.

Chicago has not been wanting in adventurous spirit since the reformation of its City Opera Company, under the progressive general management of Paul Longone. The first seasons, following the interim, when the Civic Opera House went dark and the old tradition of the Campanini-Polacco-Garden dynasty seemed lost, more than reawakened interest in Chicago's opera. Such novelties as Respighi's La Fiamma and Ethel Leginska's Gale added spice to a schedule that brought also adventures in the ballet with new scores of Ibert, Copland and others. The presence of vocal newcomers, guest appearances and the like, contribute much variety, though in general the established standard works form the bulk of fare. This plan of operation again obtains this season, launched with Otello and Die Meistersinger in an initial week rich with new impersonations.

The Metropolitan Opera is being more adventurous this season, with six interesting works (though no absolutely new one) entering the repertoire, and sixteen added names appearing on the artistic roster. Gluck's Orpheus and Eurydice was brought back to currency at the first Saturday matinee of the season, and later restorations promised include Boris Godounoff, Falstaff, Fidelio, Louise and Thais, in some cases with new assignments of singers in the featured roles. Boris Romanoff heads the revamped dance wing, and the tenor contingent is to be notably strengthened with appearances by Gigli, Bjoerling and Masini. Wagnerian performances, the Metropolitan's most cherished offerings in the last few years, will be given in a special spring cycle at the time that the New York World's Fair opens. In view of the strong box-office success of recent seasons under General Manager Edward Johnson, and his associates Edward Ziegler and Earle Lewis, it is a welcome sign that the repertoire is broadening. But why has the American opera been altogether slighted this winter?

Among other groups which fulfill a worthy place in the country's operatic scheme are touring organizations such as the San Carlo Grand Opera Company, which annually travels widely under the astute management of Fortune Gallo. The very nature of such enterprises, however, forbids much venturing into the realms of operatic novelties, though in the past one or two works out of the beaten track have been offered.

* * *

After making obeisance to the major shrines of opera in the country, it would be well to indicate that some of the most progressive work is being done elsewhere. Leadership in the commissioning of new operas seems to have passed for the moment from the older companies to the broadcasting organizations.

The most recent American operatic premiere occurred not behind the Metropolitan's gilded proscenium or in the vaster frame of the Chicago Civic Opera House. It came to the ear via the networks of CBS on Thanksgiving Day, when Beauty and the Beast, with music by Vittorio Giannini, and book by Robert A. Simon, made its entry on the ether waves. Nor is this a sporadic instance of generosity by the radio heads, for this score was only one of a series commissioned from leading American composers by Columbia. The National Broadcasting Company has not been remiss, either, in such activities. It commissioned Gian-Carlo Menotti to do an hour-long work, The Burglar and the Old Maid, following the success of his Amelia Goes to the Ball when staged by the Curtis Institute, Philadelphia, and later at the Metropolitan. NBC in fact was the pioneer in producing new operas, with Sodero's Ombre Russe.

All this is extremely interesting, for while it may be asserted in defense of our opera houses, that a radio production involves less expense than a stage mounting, broadcasting time alone may be immensely valuable and the services of its artists are costly too. Also, the radio companies, whether by accident or design have produced scores of greater originality of form and content than have ever appeared on the boards of our leading lyric theatres.

One must also give credit to such institutions as the Juilliard School of Music for having brought forth a series of interesting new native operas, not all of equal success, but including Louis Gruenberg's Jack and the Beanstalk, George Antheil's Helen Retires, Robert Russell Bennett's Maria Malibran, Beryl Rubinstein's The Sleeping Beauty, and the ballet, Joseph and His Brethren, by Werner Josten. This in addition to having demonstrated interesting modern ideas of stagecraft and stylized mounting, which in some cases were superior to the conventional methods used in our professional musical theatres.

For it must be admitted that fashions of operatic staging here—where an ideal of lavishness rather than modernity has largely prevailed—have not kept pace with those of advanced European centres.

* * *

Some indication of the state of things operatic in the United States in 1938-9 may be generalized from the preceding paragraphs. There is really little change today in the traditional attitude in this country that opera is an exotic, luxurious art, transplanted from other countries and maintained largely by the presence here of foreign guest artists, although in recent decades the American singer, and to somewhat lesser degree the native composer, have been given increasing opportunity. No influential American school of operatic composition yet exists, which would cause composers of other countries to copy our idioms as they have done, say, in the case of jazz. But an increasing number of worthy American operas has appeared in recent years, signalized by the impressively large number of honorary awards made to creators of scores, such as the David Bispham medals.

The native singer's emergence is another story. Though there were Carys, Kelloggs, Hauks, Nordicas, Eameses, in previous periods, they did not dominate the scene in quite the individualistic fashion that our present-day American singers do, giving the color of their personalities to the musical rostrum. In those days the effort seemed to be to live up to severe examples established by vocal supermen and women. The tradition was more or less continuous with the past. Today there has been almost a complete break. Some idea of this may be gained by comparing the impersonations of operatic roles offered today with the ones esteemed by our grandparents. We now see youth, pulchritude, "naturalness" extolled instead of "a perfect shake."

Opera has become more realistic. Where it is actually heading is not quite clear, for there now exist side by side today such relics as Norma, Traviata and Lucia, with more realistic scores, the veristic operas of Italy, Carmen, Puccini, the fabled Wagnerian realm, and experiments with expressionism.

We are thus in something of a transition stage, the old order dead, the new not as yet born. In the meantime, we can be well satisfied with the present state of things. The giants are not all gone, and new ones are arising.

VARIATIONS

By Leonard Liebling

As this department goes to press, comes shattering news of the death of Leopold Godowsky, my dear friend and teacher. My heart is filled with sorrow. I cannot write about him just now on this page.

Not so many years ago, Mary Garden said that she was leaving opera because it is outmoded, an antiquated and ridiculous art, and totally "through." Mary was wrong. Opera has magic life, and will continue to flourish as long as its tunes charm, and there are superior voices to sing them. Even the oldest operas suddenly take on new leases of existence. Lily Pons brought back Lucia; Flagstad, Melchior and Lotte Lehmann made the stock Wagnerian works almost into novelties. The ancient Metropolitan itself has fresh paint, a revivified ballet, a Guild to help ticket sales, Auditions of the Air, and Saturday afternoon radio listeners in the number of untold millions. Make no mistake. The "Met." is an integral part of New York, and will be here as long as fine music lasts and the singing voice falls sweetly into the ear.

Now in his fourth year as general manager of the Metropolitan, Edward Johnson is a distinct success in that post, and fully justifies his appointment. Also he gives eloquent rebuttal to the long-held stupid belief that an operatic tenor must necessarily be a person of childish mentality and inferior practical abilities. He always was an earnest musician, indefatigable student, and outstanding artist. Now he has proved himself to be too, an impresario of taste, a polished diplomat, and an executive of uncommon acumen and resourcefulness. It is time for the directors of the Metropolitan to give him entire freedom and unhampered jurisdiction in running the undertaking, freedom he has not hitherto altogether possessed. If they do not already know it, he saved the Metropolitan through his policy of making it a truly popular project, bringing it closer to the public, wiping out many mossgrown traditions, and letting New York know that its great opera-house is as much a communal belonging as the Museum of Art and Natural History and the Public Library. More than that, the Johnson idea has established renewed national interest and pride in the Metropolitan. It now is entirely accepted as a national institution.

Opera Cavalcade, an affiliated publication, states the case fully for the new Metropolitan in a recent issue:

Opera lovers are found today far beyond the traditional frontiers of Fifth Avenue and Park—far beyond the confines of New York itself. They may be discovered in every city in the country, in every town and hamlet. Ardently enthusiastic, though they are rarely able to subscribe for tickets, and perhaps have never seen the Opera House at all, they share a feeling for opera which is typical of the most devoted of Metropolitan audiences.

It was to find and fuse this great opera public that Mrs. August Belmont founded the Metropolitan Opera Guild in 1935. The purpose of the Guild was to promote intelligent understanding of opera—Metropolitan Opera. Within a few months over 2,000 Guild members were actively assisting. Soon the number of members doubled. It has gone on steadily increasing.

Today Metropolitan Guild influence extends throughout the world, with long distance memberships in Alaska, South Africa and the Hawaiian Islands. Branches have been established in Philadelphia and San Francisco. 'Opera-grams,' the Guild's annual publication which originated as a brief primer, has become an inclusive manual of plots and biographies, with guides which enable radio listeners to visualize the characters on stage at any point in the performance, and lists of recordings and reference books. The Opera News sent weekly during the season to the entire membership, tells the story of intimate backstage happenings, of new artists and the significance of unusual works. Today the Guild has a radio hour, a weekly coast-to-coast broadcast on opera over the National Broadcasting Company network. Usually the opera of the week—the Saturday broadcast—is discussed and its chief themes played by a musical ensemble.

Since Mr. Johnson's first welcome to the Guild as "an integral part of The Metropolitan Opera Association," it has endeavored to act as liaison between opera and public. Today its members welcome the responsibility of further interpretation and service to those who seek to know more of opera. From the reaches of the air, from the fresh company of youth, flock the new audience for opera. The Guild is proud to bind them into a strong support for the unique national institution that is the Metropolitan.

Probably the greatest compliment our New York temple of lyric art ever received, was when the manager of our New York temple of fistic art said not long ago: "Madison Square Garden is the Metropolitan Opera House of boxing."

Magna Charta established many useful human rights, but overlooked those of the prompt and patient opera-lovers who must submit to the interruptions and tramplings of late comers and early leavers.

Edward Johnson denies indignantly that a rebuke is intended for Hitler and his racial policies, with the Metropolitan production this season of Damrosch's The Man Without a Country.

Some of the publications of the moment in the book mart offer suggestive thoughts about opera:

Garland of Bays—Flagstad.
The Buccaneers—Operatic agents.
They Found A Way—The Metropolitan Guild.
Lords of the Press—Gilman and Downes.
There's No Place Like Home—Gigli's return.
Unforgotten Years—Caruso's.
The Laughing Diplomat—Johnson.
I'm Not Complaining—Richard Strauss.
Flight Into Oblivion—Meyerbeer.
Daily Except Sunday—The Metropolitan.
The Valiant Woman—Lucrezia Bori.
Lost House—Manhattan Opera.
Can Women Be Gentlemen?—Remember Olczewska and Jeritza.
The Hired Man On Horseback—Last act of Carmen.
Dithers and Jitters—Opening night at the Met.
Death In A White Tie—Some males at the premiere.
Give Them Their Dream—Young operatic aspirants.
Big And Little—Melchior and Pons.
Tell My Horse—Brünnhilde and Grane.

M.B.H. communicates: "The New York World-Telegram has been running a series of articles dealing with orchestral conductors and called 'Meet the Maestros.' One feels like saying: 'And so what?' "

I am looking at the cover-page of a slim new volume which has this moment reached my desk. I see a white board background, a lovely picture of a festive group dancing around a maypole, and title-text reading Folk Songs of Many Lands, by Hendrik Willem van Loon and Grace Castagnetta. Inside the book are twenty-four short pieces arranged by Miss Castagnetta for voice and piano; and a brief Foreword, terse historical notes, and atmospheric illustrations in ink, water-color and wash, by the richly versatile writer and artist van Loon.

One might wonder why just two dozen examples are featured, but the author explains: "These are the songs the people who sing them are must apt to sing on those occasions when they feel the need for giving expression to their emotions by means of a song."

The collection starts with Sumer Is Icumen In and ends with Auld Lang Syne. Other not unfamiliar items are Loch Lomond; Home, Sweet Home; Funiculi, Funicula; Drink to Me Only with Thine Eyes; Old Folks at Home; Ach, du lieber Augustin; and Malbrouck s'en va-t-en Guerre (We Won't Go Home Till Morning). Miss Castagnetta's musical arrangements are simple and in stylistic character. She also did some of the well metricized English translations of the foreign texts. (Simon & Schuster, New York).

Edited by Frederique Petrides, a monthly leaflet called Women In Music is devoted to their activities as orchestral players, and shows how increasingly they are being employed everywhere in leading symphonic organizations. And why not, if you please?

From the October issue of the timely Petrides publication:

Do some orchestral instruments look unesthetic only when played by women? Samuel Chotzinoff, music critic of the New York Post, does not think so. He wrote in his column: "The very idea of a lady horn player was held, not so long ago, to be simply killing. It was presumed that the mere sight of a lady manipulating the slide of a trombone could not be borne soberly." . . . Yet, "of all the instruments in an orchestra it may be said that the violin and the harp only are ornamental. The rest are merely contrivances for sound, and they look unesthetic no matter what sex plays on them."

Benjamin De Casseres, listening to a recent Toscanini broadcast, says that these thoughts came to him: "Millions of persons are listening, with me, to this music. They are one with me. We have no political, racial, social or any kind of differences, during this hour. I unite with them, and they with me, emotionally, intellectually and spiritually. As far as we are concerned, there is peace on earth, good will to all men, and the swords of the world may rot forever in their scabbards!"

Conversely, Dr. John Haynes Holmes, of the Community Church (New York), declared that the American national anthem "is full of wrong influence, boasting and pride. It celebrates war and its horrors. It breathes hatred and vengeance upon our foes." Which national anthem is not warlike? Even some religious hymns reflect the martial spirit, as Onward, Christian Soldiers, and A Mighty Fortress Is Our God.

If you are interested in purchasing a Wagner autograph letter dated 1879, communicate with Boris Levenson, 63 West 70th Street, New York.

I told a musically uninformed young woman that I was going to the Metropolitan to hear Gluck's Orfeo ed Euridice. "What's that?" she asked. "An opera, an old opera, that's been in the repertoire for 176 years." "Gee! What a long run."

Andre Polah, leader of the Syracuse Orchestra, has his own evaluation of conductors, for he invites a friend to a concert of that organization in this wise: "Come and see me in the role of a stick-waver, air-splitter, shadow-boxer, wife-beater, in short, judge my technic of hitting the right chord at the wrong time with the instrument without wrong notes, called the baton."

Astronomers are not the only watchers of stars.

Get ready for Handel's The Messiah, Stille Nacht, and Rest ye Merry carols.

At a Parsifal performance in Paris, Jean Cocteau sat beside a young thing who relieved her boredom by whispered chatterings. "This opera says very little," she confided to the author, who replied witheringly, "And you say too much."

Operatic suggestions to the Nazis, lest they overlook banning them: Rossini's Moses in Egypt, Goldmark's Queen of Sheba, Halevy's The Jewess, Mehul's Joseph, Marschner's The Templar and the Jewess, Saint-Saëns' Samson and Delilah, Goossens' Judith, and Erlanger's The Polish Jew.

And how is it possible for severe Dr. Goebbels to allow hearings of the non-Aryan Salome by Germany's own Richard Strauss?

Further, the delightful Doctor should move carefully in the matter of Shostakovitch's opera, The Nose, What shape is it, and who wears it?

With the announced retirement from the Metropolitan Opera of Queena Mario, petite American diva, I am reminded of a story about her and Beniamino Gigli, the tenor.

A few years ago, Queena was scheduled to sing Mimi to Bennie's Rodolfo in San Francisco and she was anxious to inject a piece of stage business at her entrance in the third act of La Bohême just before the death scene. However, realizing that Mr. Gigli might not take kindly to the innovation, she did not say anything about her idea until they were waiting offstage for their entrance during that act of the Puccini opera.

Then she said: "Oh, Mr. Gigli, I do wish I could suggest something which I believe would make our entrance very effective, but I'm afraid it might be too much for me to ask."

"What is it, Mario? Nothing is too difficult."

"Well, I do wish you would carry me on to the stage. But I expect it might hamper your singing and I wouldn't do that to you for the world. But you know, if you *could* do it, the audience would be so impressed because you were carrying me, yet you were singing just as magnificently. I think it would make a hit for *you*."

"*Asolutemente*, we do it."

Whereupon Gigli gathered Mario in his arms and strode on the stage, singing gorgeously. In fact he was so enamoured with the idea that he held her for a long time, not wanting to put the slim prima donna down upon Mimi's death couch, and Queena had to struggle a bit to get out of his arms.

* * *

Helen Elman, Mischa's devoted spouse, received a letter from a lady in Seattle recently, telling her that there was a country fair being organized there and asking if Helen would send her one of Mischa's old shirts, out of which to make children's aprons for sale with Mischa's name embroidered upon them.

Helen was so intrigued by the letter that she showed it to Mischa, who said blandly: "Write and tell her she'll have to communicate with my manager, for I just gave my last shirt to him."

* * *

Seeing Ernest McChesney bottle laden (I always recognize such bundles by instinct) and striding across West Seventy-first Street, out of curiosity I followed him into the Sherman Square Hotel and managed by much effort to discover what he was up to. It was a party, I was told; so, appealing to the housekeeper in a mercenary manner, I decked myself out in a wee cap and apron and succeeded in getting her to allow me to serve the McChesney's guests.

To my delight I had the pleasure of spilling cocktails on Mr. and Mrs. C. O. Kalman from St. Paul; the African game hunter Alice O'Brien; the bridge expert Lucille Warren; Frank St. Leger, the conductor and his wife; that other orchestra leader of reputation, Amfitheatrof; Ann Mundy, the pianist; Jan Lindeman, baritone; Elizabeth Wysor, contralto; Dr. and Mrs. Kurt Shelling, official photographer of the World's Fair; Mrs. Will Ward of the Musical Leader; Sidney Dietch, the teacher; Horace Parmelee, Ernest's manager; that other Horace, called Johnson; Paul Sargent, Ernest's accompanist; Ernest's wife, Mrs. the McChesney; and Ernest's mother-in-law, Mrs. Everly.

I'd be spilling them yet, I do believe, if I hadn't felt my uniform slipping and, covered with blushes, rushed into hiding.

* * *

The first creature my eyes fell upon at the Metropolitan Opera opening was James Wolfe, garbed in long flowing black cape and shining topper. He looked so much like the fabled stories of the Phantom of the Paris Opera that, for a moment, I thought in some way the spectre had emigrated to America to escape incarceration. Rapidly succeeding in impressive regalia like some curious procession of pageantry, I saw Lily Pons, André Kostelanetz, Mr. and Mrs. Philip James, Carl Deis, Harold Flammer, Gladys Axman, Margherita Tirindelli, F. C. Schang, A. Walter Kramer, John Majeski, Lucy Monroe, James Sauter, Queena Mario, Paul Morris, Edythe Magee, Grena Bennett, Louise Behrens, Cora Neuer, Carol Longone, Giorgio Polacco, Estelle Liebling, Frederick Sperling, Mrs. James Peltz, Alma Clayburgh, Rhea Powers, Arthur Willmore, Mrs. Richard Crooks, Mrs. Lawrence Tibbett, Oliver Stewart, Aaron Baron, Francis Perkins, Mr. and Mrs. Emilio Roxas, Mr. and Mrs. Michael De Pace, Miss Roxas, Earle Lewis, Nino Martini, Edward Ziegler, Edward Johnson, Mrs. Davidson Taylor, Mr. and Mrs. Olin Downes, Oscar Thompson, Eda Liebling, John Barbirolli, Rose Bampton, Wilfred Pelletier, Emanuel List, Mrs. Vincent Astor, Mrs. August Belmont, Frank Wenker and Leonard Liebling.

By that time my eyes were so dizzy and my toes so mutilated that I hid in a telephone booth, where I had a nice long sleep until it was time to eat my Thanksgiving dinner.

(*Cartoon by Bo Brown.*)

"Looks as if this bout'll end in a draw."

I SEE THAT

Eva Turner, opera singer, arrived in New York on November 15 on the SS. Ile de France.

* * *

James Melton, tenor, started his tour of twenty-five cities by a Westerly (R. I.) appearance on November 1.

* * *

Glenn Darwin, baritone, was heard on the Concert in Rhythm program over WJZ on November 12.

* * *

David Mannes addressed the Vocal Teachers' Association on November 19 at the Hotel Des Artistes, New York.

* * *

Canticle of the Sun, by Mrs. H. H. A. Beach, was given at Riverside Church, New York, on November 13. Her Benedictus was sung recently at Calvary P. E. Church, New York.

* * *

Nora Fauchald opened the Layman's Music Course in Hartford, Conn., and then sang at Irvington, N. J., on November 28. The soprano appears at Pierson College, Yale University, in February and tours the Middle West in the spring.

* * *

Jovita Fuentes, Philippine soprano, appeared at the third anniversary celebration of the Philippine Commonwealth in the Hotel Capitol, New York, on November 15. She sings for the Filipino Masons next month.

* * *

Mana-Zucca presented several of her compositions at a musicale in the Melatone Studios, New York (Mera M. Weinstock, director).

* * *

Final trials will be held December 7 for a debut presentation of a singer and an instrumentalist by the New York Madrigal Society (Marguerite Potter, founder-president).

* * *

Oliver Ward Spencer, Hollywood composer, has received the $100 award of the Wieniawski Association for Twilight, a work for violin and piano.

* * *

Orlando Barera, Italian violinist, arrived in New York on November 10 on the SS. Normandie.

* * *

Vandy Cape presents her Singing Satires at Torrington, Conn., on January 5; Kittanning, Pa., 13; and in Watertown, S. D., 18.

John Carter, Metropolitan Opera tenor, sings on December 1 in Baltimore under the auspices of the Woman's Club of Roland Park.

* * *

Dorothy Crawford gives her original character sketches on January 9 in Napa, Calif., and the following night at Merced in the same state.

* * *

Mildred Dilling, harpist, has added a January 30 engagement in Albion, Mich., to her Middle West tour that month.

* * *

Elen Dosia, soprano, and André Burdino, tenor, of the Chicago City Opera, appear on January 25 in St. Hyacinthe, Que.

* * *

Recently returned from the South and Southwest, Jessica Dragonette, soprano, appears on December 13 in Worcester, Mass.

* * *

Marcel Hubert, cellist, plays on January 23 in St. Paul, Minn., and the following day in Northfield, Minn.

* * *

Boris Levenson's Oh, Mighty Sun, was programmed by the A Capella Choir of Detroit, Mich., October 22 and his The Silent Forest was sung by the Canadian Choir in their Town Hall, New York, concert.

* * *

Adele Margulies, pianist and teacher, is offering a scholarship in piano at her New York studio.

* * *

Piano pupils of Bertha Svecenski presented a recital on November 6 at the Belnord, New York.

* * *

The Trapp Family Choir make their New York debut in Town Hall on December 10, directed by Dr. Franz Wasner. A program of *a cappella* numbers of the fifteenth and sixteenth centuries and folksongs and mountain calls from the Austrian Alps will be given. Yella Pessl, harpsichordist, will assist.

* * *

Lotte Lehmann, Metropolitan Opera soprano, has given the manuscript of her latest book, Midway in My Song, to help the receipts at the Book Auction Dinner on December 8 in the Hotel Plaza, New York, for German refugees.

* * *

Marie Hermley, assisting teacher at the Marguerite Barr MacClain Studios, Philadelphia, in her November 17 recital at Ethical Culture Auditorium, that city, had the assistance of Isadore Gusikoff, cellist, of the Philadelphia Orchestra. Ruth Frame and Ruth Buroughs were accompanists.

* * *

Leo Podolsky, pianist, and Michael Wilkomirski, violinist, presented a joint program for the Fortnightly Musical Club recently in the Springfield, O., Y. W. C. A.

* * *

Ruth Miller Chamlee, soprano, and Mario Chamlee, Metropolitan Opera tenor, gave a joint program for the Friday Morning Club in Hollywood, Calif. After two groups by each artist, they sang the duet from the first act of La Bohême. Lester Hodges was at the piano.

* * *

Zlatko Baloković, Yugoslav violinist, has completed his second tour through Central and South Europe for the season and returns to America on December 11. His tour here begins January 4.

* * *

Richard McClanahan, director of the Riverdale School of Music, played Mozart's E flat trio at the Vassar College faculty concert on November 17 with Arthur Christmann, clarinetist and Fay Bricken, violist, members of the Riverdale school's faculty.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Thursday, December 1
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Durieux Chamber Ensemble, Town Hall (E)

Saturday, December 3
Fritz Kreisler, violinist, Carnegie Hall (A)
Frances Hall and Rudolph Gruen, duo-pianists, Town Hall (A)
Marcel Maas, pianist; Alfred Du Bois, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Vera Powers Roesch, pianist, Steinway Hall (A)
Simon Barer, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Jan Smeterlin, pianist, Town Hall (E)
Eusebia Cosma, dramatic recital, Carnegie Hall (E)

Monday, December 5
Madeleine Carabo, violinist, Town Hall (A)
Trio of New York, Town Hall (E)
Yehudi Menuhin, violinist, Carnegie Hall (E)

Tuesday, December 6
Gari Shelton, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)
Beniamino Gigli, tenor, Metropolitan Opera House (E)
Harold and Marion Berkley, sonata recital, Steinway Hall (E)

Wednesday, December 7
Carleton Sprague Smith, lecturer; Kraeuter Quartet, Town Hall, 5:30
Frank Sheridan, pianist, Town Hall (E)
Jascha Heifetz, violinist, Carnegie Hall (E)

Thursday, December 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Mieczyslaw Münz, pianist, Town Hall (A)
Stanley Hummel, pianist, Town Hall (E)

Saturday, December 10
Trapp Choir, Town Hall (A)
Zimbalist-Sokoloff, sonata recital, Town Hall 5:30
New York University Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Emile Baume, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Musical Art Quartet, Town Hall (E)

Monday, December 12
Muriel Dickson, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, December 13
Marcel Maas, pianist; Alfred Du Bois, violinist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, December 14
John Erskine, lecturer; Benny Goodman Orchestra, Town Hall, 5:30
Don Cossack Chorus, Town Hall (E)
People's Chorus, Carnegie Hall (E)
Frances C. Hall, pianist, Steinway Hall (E)

Thursday, December 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Schola Cantorum, Carnegie Hall (E)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 17
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Robert Virovai, violinist, Carnegie Hall (A)
Joanna and Nicolai Graudan, piano and cello recital, Town Hall (A)
Zimbalist-Sokoloff, sonata recital, Town Hall, 5:30
Francis Moore, pianist, Town Hall (E)
Marina Yurlowa, dancer, Carnegie Hall (E)

Sunday, December 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Marianna Sarrica, pianist, Town Hall (A)
New Friends of Music Budapest Quartet, Roman Totenberg violinist, Town Hall 5:30
Vienna Choir Boys, Town Hall (E)

Monday, December 19
Yoichi Hiraoka, xylophonist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Tuesday, December 20
Francesco Zecchino, violinist, Town Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Wednesday, December 21
Trio of New York, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

Thursday, December 22
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 23
Philharmonic-Symphony Society, Carnegie Hall (A)
George Neikrug, cellist, Harold Bogin, pianist, Town Hall (E)

Sunday, December 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Whiteman Orchestra, Carnegie Hall (E)

Monday, December 26
Aurelio Giorni Memorial Concert, Town Hall (A)
Budapest Quartet, Armand Kaproff, cellist, Town Hall, 5:30

Tuesday, December 27
Philadelphia Orchestra, Carnegie Hall (E)
Alexander Kipnis, bass, Town Hall (E)

Wednesday, December 28
Marcel Maas, pianist; Alfred Du Bois, violinist, Town Hall (E)
AGMA Concert, Carnegie Hall (E)

Thursday, December 29
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 30
Philharmonic-Symphony Society, Carnegie Hall (A)
Alma Milstead, soprano, Town Hall (E)

Saturday, December 31
Philharmonic-Symphony Society, Carnegie Hall (E)

MUSICALES

Bach Circle of New York Concert

Ensemble music covering the period 1637 to 1767, including Corelli, Buxtehude, Telemann, Couperin and Handel made up an interesting program presented by the Bach Circle at the Mannes School, New York, on November 18. The only soloist of the evening was Alice Hufstader, soprano, who sang O Gottes Stadt (Buxtehude), from the fourth cantata. Poise, personality and power were combined with clearness of enunciation in German; the coloratura passages were ably sung. Collaborating in ensemble works were Georges Barrere, flute; Mitchell Miller, oboe; Yella Pessl, harpsichord; Harry Friedmann and Felix Galimir, violinists; Kurt Frederick, viola and Bernhard Greenhouse, cello. There was a solidity in the music and conscientious performance eclipsing that heard in the usual concert, and an attentive audience gave evidence of sincere enjoyment. F. W. R.

* * *

Claire Coci, Organist, in New York Debut Recital

Manual and pedal deterity of a high order and an admirable blending of virtuosity and inherent musicianship marked the recital on November 17 of Claire Coci, organist, in Calvary Episcopal Church, New York. Her program, demonstrating technical skill and stylistic sensitivity, held the Bach D minor toccata and fugue, and two choral preludes, Dies sind die heiligen zehn Gebot, a brief fughetta followed by O Mensch, bewein sein Sünde gross. Four Vierne *morceaux*, the Karg-Elert Soul of the Lake, Honegger's fugue and the *toccata* from Widor's fifth symphony completed a well balanced program. H. A. S.

* * *

Josef Wagner Heard in Piano List

A program ranging from Beethoven and Brahms to his own composition was ably presented on November 17 in the MacDowell Club, New York, by Josef Wagner, pianist. His interpretation of sonatas by the two B's was vital, sincere and at times monumental. His own variations on a French Nursery Song were acclaimed by the audience. Items of Casella, Dohnanyi and Gruenfeld concluded the program. F. W. R.

* * *

Tuthill School for Oratorio Performs Gounod's Redemption

Tonal and part balance on the part of the Tuthill School for Oratorio Singers (James A. Brown Tuthill, director) was evident in Gounod's Redemption at the Wurlitzer Auditorium, New York, on November 5. From Thy Loves as a Father, Lovely Appear and the final choruses were capably sung. Richard Hanover, tenor, who bore the brunt of the recitatives; Augustine Jaquillard and Lorene van Lome, sopranos; Russel O'Brien and Wallace Mattice, baritones; George Gildersleeve, bass; and Mary Boyd, alto, were outstanding among the soloists. Mr. Tuthill ably directed and controlled his singers. G. F. B.

* * *

Fernando Guarneri Presents Class in Operatic Numbers

Fernando Guarneri presented twenty pupils in songs and excerpts from eight operas, in costume, in Steinway Hall on November 19. Frances Stowe and Mr. Guarneri were at the piano. A crowded audience applauded the work of Dorothy Barton, Gloria Benson, Teodoro del Papa, Louise Bonavino, Joe Bellantoni, Sylvia Rosenbaum, Eduardo Bonavino, Maria Costa, Romolo Gentile, Loretta Tully, Luigi Rossi, Paolo Barberio, Luzio Pellicci, Antonio Volpe and Gianni Coppola. F. S.

* * *

Cathleen and Marion Whitnell in Joint Appearance

Cathleen Whitnell, pianist, and her sister Marion, violinist, were presented in joint program by Helen DeWitt-Jacobs in Sohmer Hall, New York, on November 18 before an applausive audience. Cathleen displayed brilliant pianism, especially in Cathedral Chimes, by Julia Grieg Wells, who was present. Marion showed good tone and talent and ability to interpret Bohm's Caprice and Perpetual Motion effectively. F. W. R.

* * *

Septet of Manfred Malkin Pupils in Concertos

With their instructor, Manfred Malkin, at a second piano, seven young women pianists collaborated in a concerto program on November 20 in Hubbell Auditorium, New York, showing crisp touch, well developed technic and authentic interpretation. Beethoven, Chopin and von Weber works were played by Mae Miller, Miriam Nerenberg, and Frances Braverman. In numbers by Mozart, Bach, Beethoven and Mendelssohn were Beatrice Jacobson, Roberta Findler, Thelma Rosenblum, and Sylvia Bloom. Cecil Carol sang a Bizet aria. F. W. R.

* * *

Edwin and Jewel Bethany Hughes at MacDowell Club

Complete unity of interpretation and delivery, sensitivity of style and excellent control of dynamics marked the two-piano offerings of Edwin and Jewel Bethany Hughes at the MacDowell Club, New York, under the auspices of Tau Alpha Chapter, Mu Phi Epsilon. Their eclectic program embraced Mozart's D major sonata; Rachmaninoff's Fantasie Tableaux (op. 5), Tansman's Sonantine Transatlantique, part of which had to be repeated; and items by Repper, Petyrek and Albeniz. Several encores were added. G. N.

* * *

N.A.A.C.C. Launches New Series with Native Scores

The first seasonal concert of the National Association for American Composers and Conductors in New York brought hearings of works by composer members. Philip James' Stabat Mater Speciosa as interpreted with vibrant tonal color and excellent precision by the Babylon Festival Chorus (Christos Vrionides, conductor) is episodic in form and not uniformly coherent in musical style. The Kyrie Eleison by Mr. Vrionides is a fine example of liturgical music and much more effective as a choral work than Washington's Monument which Mr. and Mrs. Vrionides have written. Howard Hanson's The Lament for Beowulf is impressive in character and form.

Lolita Cabrera Gainsborg was the impeccable and emotionally expressive pianist in performance of Mortimer Browning's Music for the Children's Theatre, short patterns of diversified nature, melodically delightful, rhythmically attractive and completely original in character. Mme. Gainsborg's second group included Lewis Lane's Fragments, a trite and commonplace composition; Charles Haubiel's Capriccio from Portraits, a scintillant work elaborately wrought with contrapuntal designs; and Harold Morris' impressive new contribution to pianistic literature entitled Ballade, an opus of fine coordination of mood written with the fluency and finesse of a musicianly craftsman. H. J.

* * *

National Opera Club Hears Chorus and Soloists

The MacDowell Choral Club (Gena Branscombe, conductor) presented numbers by Bach, Mozart and the conductor with admirable tonal volume and fine expressiveness for the National Opera Club at the Waldorf-Astoria Hotel, New York, on November 10. Mortimer Davenport, baritone, sang with ringing tone songs by O'Hara; and George Fine's resonant voice scored. Also participating were Mabel Beddoe, Eva Gauthier, Bernice Alairé and Charles Magnan. F. W. R.

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Minneapolis Orchestral Year Makes Debut with Brilliancy

Mitropoulos in Charge of Opening Programs, with John Charles Thomas Assisting —Erica Morini Begins University Artists Course

MINNEAPOLIS, MINN.—The thirty-sixth season of the Minneapolis Symphony Orchestra opened November 4, with a near-capacity audience greeting Dimitri Mitropoulos, conductor, and the players with sincere enthusiasm. The program consisted of two symphonies—No. 1 in C minor by Brahms, and No. 5 in E minor by Tschaikowsky. Antipodal, to be sure, but Mitropoulos held the interest through his highly individual treatment. The first movement of the Brahms was quite the slowest heard hereabouts, and the first and last movements of the Tschaikowsky were driven at an amazing speed, and particularly in the last movement was the brass unleashed. As in the past, every solo, every episode, was definitely directed and beautiful effects gained. The orchestra performed with amazing maturity and authority for a first performance. Mitropoulos was recalled many times.

Arthur B. Jennings, new head of the organ department of the University of Minnesota, was heard in a recital November 6 in Northrop Auditorium. Mr. Jennings chose a varied program from Bach, Clementi, Franck, Sibelius, Mereaux, Moussorgsky and Vierné. The performer, while sensitive to the traditions of different schools, is primarily a discerning musician whose insight and technical skill enable him to interpret with authority. Encores were granted.

MORINI PLAYS AT UNIVERSITY

The University of Minnesota Artists Course opened the season with a recital by Erica Morini, violinist, November 7. The program embraced first the classical sonata in D major by Vivaldi-Respighi, the concerto in A minor by Viotti, the Chaconne by Bach, and the more amazing vehicles for technical display of Wieniawski, Hubay and Paradis. Miss Morini has always been one of the foremost exponents of violin wizardry and still reigns queen. Franz Rupp was an able pianistic assistant.

JOHN CHARLES THOMAS WITH ORCHESTRA

The second program of the Minneapolis Orchestra on November 11 in Northrop Auditorium held a capacity audience. Mitropoulos offered the Respighi arrangement of the Bach prelude and fugue in D major, the quartet for strings in G minor by Grieg, and the overture-fantasia Romeo and Juliet by Tschaikowsky. Whether the Grieg quartet merits being elevated to the symphonic level is open to debate, but that Mitropoulos extracted every ounce of dramatic interest cannot be denied, and that he infused lyric loveliness when possible was evident. The Tschaikowsky number was interesting though normal. It is evident that Mitropoulos does not consult tradition either as to the making of programs or their interpretation, but it is equally evident that whatever he attempts is skillfully presented.

The soloist was John Charles Thomas, baritone, who, though not in the best of condition, reached high altitudes of artistic singing. E. G. K.

Mordkin Ballet Gives New York Series

Novelties Figure in Program—Giselle Among Restoratoins for Manhattan

Newly reorganized, the Mordkin Ballet started a four-day engagement on November 10 at the Alvin Theatre, with a first program embracing three works, two previously unfamiliar anywhere, the other a changed and freshened version of an old production, Tschaikowsky's Lac des Cygnes. The novelties were Trepak with Alexander Tcherepnine music, and Voices of Spring, based on a Johann Strauss score. Mikhail Mordkin supplied all the choreography. In a program note he explained that he discarded the established libretto of Lac des Cygnes so as to interpret the music more authentically. However, the opus largely retains antiquated flavoring. Trepak has old Russian character in story but little in music, with Tcherepnine's "advanced" harmonies. Nevertheless his score is clever and racy. Mordkin's own dancing was strikingly arresting as the Devil.

Voices of Spring has charm, lilt and euphony. Karen Conrad (formerly of the Philadelphia Ballet) delighted with her grace and temperament, as did Patricia Bowman (late of Radio City Music Hall) in the Lac, partnered well by Leon Varkas. For Trepak, Jeanne-Palmer Soudeikine added agreeable soprano singing, supported by the chorus of The Art of Musical Russia. Mois Zlatin's conducting was effective throughout. A large audience contributed welkin-ringing applause.

GISELLE RESTORED

Patricia Bowman essayed the role of Giselle in the ballet of that name, and gained much glory, contributing plastic movement of high imagery in close affiliation with the music. In the same production Nina Stroganova took the role of Myrtha and scored through her extreme grace and smooth technic. Leon Varkas and Dimitri Romanoff aided brilliantly with their solo gyrations. The Mordkin choreography is a large improvement on previous versions of Giselle seen in New York.

The Goldfish (based on a Pushkin poem) and offering characteristic music by Alexander Tcherepnine, with Soudeikine *décor* and costumes, featured Mordkin, who gave a superb interpretation of an old fisherman in one of the divertissements which this ballet loosely strings together around a shred of story. Lucia Chase as the wife, and Patricia Bowman as the Goldfish, were lissomely efficient. Leon Varkas and Karen Conrad drew prolonged applause for their czardas. Mois Zlatin conducted both ballets for a numerous audience.

The last evening of the short Mordkin Ballet engagement gave New York a chance to hear again the old work exhumed by that artist last season. It is called La Fille Mal Gardée, and consists of comic episodes in which Mordkin takes the part of an old peasant woman. His antics were irresistibly funny. Breezily helpful in furthering the action, Lucia Chase, Karen Conrad, Nina Stroganova and Dimitri Romanoff, shared in the applause with Mordkin. The balance of the program consisted of a repetition of The Goldfish. L. L.

Robert Virovai's Tour to Include New York Recital

Robert Virovai, violinist, who made his debut on November 3 with the New York Philharmonic-Symphony Society, gives his first recital on December 17 in Carnegie Hall. His tour opened in Akron, O., on November 15, under direction of the Metropolitan Musical Bureau, and includes appearances in Nashville, Topeka, Northfield (Minn.), Montreal, Flint, Rockford, Lincoln, Iowa City, New Orleans, Shreveport and Washington. On December 27, 29 and 30 he is soloist with the Chicago Orchestra, playing the Mendelssohn and Vieuxtemps concertos.

Maganini Again to Lead Greenwich, Conn., Children's Concerts

The annual series of Children's Concerts given by Quinto Maganini and his chamber orchestra at Greenwich, Conn., under the auspices of the Greenwich Unit of the New York Junior League, is to be inaugurated on January 14. Other concerts are tentatively set for February 4 and March 4. A fourth is planned in April, with a fifth program scheduled for the Connecticut State Festival of Music in May.

EMILY
ROOSEVELT

was the soloist with

THE BANGOR SYMPHONY ORCHESTRA

Adelbert Wells Sprague, conductor

on November 17th and

The Bangor Daily News *wrote*:

"Emily Roosevelt displayed technical mastery of amazing proportions and her spirited renditions came, one felt, from a great love of her art."

"Melba was one of the great singers who had a voice which was known to have a perfect scale and those present last evening who heard Emily Roosevelt felt that her ability to complete the line was much akin to that of this great singer."

"An exquisite voice, fine musicianship and a personality of rare charm won for Emily Roosevelt an ovation from a capacity audience in attendance at the opening concert of the current season of the Bangor Symphony Orchestra. Her contribution to the program will long be remembered by those privileged to hear her last evening."

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Edinburgh Hears "Lost" Haydn Symphony

Rare Work Is Performed from Manuscript—John McCormack Sings Scottish Farewell

EDINBURGH.—During the process of cataloguing and arranging the Reid Music Library at the University of Edinburgh, Dr. Hans Gal, Austrian composer and former professor at Vienna University, discovered the manuscript score of a Haydn symphony which was identified as having been written between 1765 and 1770. Upon further investigation the work was found catalogued in the Breitkopf volume as op. 10, No. 2.

The re-discovered symphony was performed for the first time by the Reid Orchestra under Dr. Gal, and was received with enthusiasm and great interest at the opening concert of the organization. On the same program, Brahms' first symphony, together with Dr. Gal's The Magic Mirror were given. Noel Eadie, soprano, was the applauded soloist in Mozart and Verdi operatic arias.

VALE, MCCORMACK!

John McCormack's farewell recital in Glasgow was an artistic and public success—indeed, the retiring tenor seemed at the top of his form, especially in a German Minnelied, Handel's Where'er You Walk, and such ballads as The Star of County Down and The Rose of Tralee. In answer to elated shouting and applauding, McCormack added numerous encores. Gerald Moore, in addition to playing beautiful accompaniments, gave several solos including some Chopin nocturnes and Moszkowski's Caprice Espagnol.

POUISHNOFF PLAYS

A piano recital by Pouishnoff was one of the highlights of the past weeks. This popular pianist programmed Beethoven's thirty-two variations in C minor, Bach's Chaconne (Busoni) and Liszt's sonata in B minor, to which were added many encores.

The first Nelson Hall concert of the season, at which Miette Muthesius, vocalist, and Ronald Kinloch, pianist, joined forces, was remarkable for some fine and comparatively unfamiliar works of the seventeenth and eighteenth centuries, including numbers by Schütz, Purcell, Mozart and Schubert.

WILLIAM SAUNDERS

VISITS EIGHT STATES

JOHN GURNEY,

Metropolitan Opera bass-baritone, recently appeared in concerts in Missouri, Kansas, Texas, Virginia, Iowa, Arkansas, Colorado and Illinois. During the summer he sang in Mexico, with the Cincinnati Zoo Opera and later was heard at the Worcester Festival. He rejoined the Metropolitan Opera, singing the King in Aida, on November 24. (Photo by Hollywood Studio.)

Rose Dirman Musically Active

Rose Dirman, soprano, re-engaged by the Handel and Haydn Society, again sings in Handel's Messiah in Boston on December 18 and 19. Soloist at the First Presbyterian Church, New York, she was heard in Verdi's Requiem on November 27. Miss Dirman is the soprano of the Candlelight Singers, heard on Sundays over CBS. Her Town Hall program on February 22 is to include rare Schubert, Handel, Bach, Gluck, Debussy and Watts songs.

Vancouver Applauds Recitals by Celebrities

Rosa Ponselle, Beniamino Gigli, Fritz Kreisler, Joan Peebles and Don Cossack Chorus Heard

VANCOUVER, B. C.—Marking the first of a long list of celebrities to be heard in Vancouver during the coming season under the managership of L. J. Laverock, Rosa Ponselle appeared in a glamorous recital at the Auditorium October 18, with Leo Taubman as accompanist. Miss Ponselle's program included arias from Fedra (Romani) and Tschaikowsky's Jeanne d'Arc. Wagner, Widor, Respighi, Higgins, Charles, Michael Head and Frank LaForge were the other composers represented. Her encore work displayed her best vocalism in such gems as The Nightingale and the Rose (Rimsky-Korsakoff), Morgan (Strauss), a Neapolitan dialect song and the Habanera from Carmen.

GIGLI RETURNS

On October 22, also in the Auditorium, Beniamino Gigli made his first Vancouver appearance with a generous program of operatic airs and Italian songs. O Paradiso (Meyerbeer), O amore, bella luce (Mascagni) and M'Appari from Flotow's Martha were brilliantly sung by this artist. Rainaldo Zamboni lent excellent support at the piano.

Joan Peebles, operatic contralto, opened the Women's Musical Club season on October 17, with Phyllis Ward at the piano. Handel, Haydn, Bach, a lovely group of Lieder by Wolff and Brahms, Gluck, Bizet and more modern composers such as Marion Bauer, Arnold Bax, and Sir Ernest MacMillan were the composers chosen by this artist, who interpreted them with skill and fidelity.

RECITALS BY KREISLER AND DON COSSACKS

Hilker Attractions inaugurated their current musical season with a presentation of Fritz Kreisler, demonstrating all his virtuosity in a wide violin repertoire. Carl Lamson accompanied.

It was fitting that Remembrance Day had the dignity and organ-like music of the Don Cossacks under their leader, Serge Jaroff. Sacred chorals by the Russian composers were projected with color and nuance, while lighter numbers contrasted pleasantly. A second concert took place on November 12 with a capacity house under the management of Lily J. Laverock.

The Philharmonic Club series of Soirées Musicales presented their first event on November 6 in the Georgian Club. Guest artist Joan Peebles, contralto, again delighted all with her fine singing art, while other vocal and pianistic honors were shared by Barbara Custance (piano), Louie Stirk (soprano), Phillip Watts (baritone) and an instrumental trio.

F. D. F.

ELISABETH

SCHUMANN

in

New York

Town Hall

Recital

on

Sunday

November 13th

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"GREETED BY OVATION" "A SUPREME ARTIST"

"EVERY PHRASE WAS A THING OF BEAUTY"

"UNSURPASSABLE IN GRACE AND CHARM"

NEW YORK TIMES, NOVEMBER 14, 1938.

Elisabeth Schumann Recital

Elisabeth Schumann, the eminent Viennese soprano, who recently returned to this country with the intention of making her permanent home here, was fervently welcomed by a large gathering at her annual recital last night in Town Hall. Miss Schumann was in better vocal trim than at her appearance on the same platform a year ago, in fact, it has been quite some time since her voice has sounded as fresh and vigorous.

The improved condition of the artist's tones was apparent from the start of Schubert's "Liebesbotschaft" in the group of that composer's lieder with which the program began. Every phrase of the lyric was a thing of perfect beauty in itself, falling as if by magic into its proper place in the total scheme. There was a caressing quality in the voice throughout this remarkable bit of singing, a tenderness and eloquence in the projection of its message that were indescribably effective.

As extraordinary was the interpretation accorded "Der Juengling und der Tod" in the same group. The manner in which Miss Schumann treated the pleadings of the youth for release from earthly suffering was so intensely expressive that one wondered how she could add to the impressiveness of what had preceded when it came to handling the lies allotted to Death himself at the close. Only a supreme artist with all of Miss Schumann's refinement of feeling could have avoided anti-climax at this point. She accomplished it unforgetably in mysterious, disembodied tones filled with poignant affection at the final words, "Ich will diener Qual erbarmen."

Miss Schumann was equally successful in her arch treatment of "Hin und wieder fliegen Pfeile" from Schubert's singspiel, "Claudine von Villa Bella," and in a reading of that master's "Auf dem Wasser zu singen," which would seem unsurpassable in grace and charm. Also inimitable was the singing of the Schubert encore which followed, namely, "Der Juengling an der Quelle."

Passing on to a group by Brahms, Miss Schumann reached further heights with such superbly negotiated offerings as "Therese" and "Nachtigall," as well as with her second encore, Brahms's "Der Jaeger." The schedule also contained a Wolf sheaf and four numbers by Hermann Hans Wetzler, the German composer-conductor, who recently returned to New York after an absence of more than forty years from this city's musical life. Of his well-written and grateful creations "Deiner hellen Stimme froehlicher Klang" and "Jamie, Come Try Me," proved so much to the audience's liking that they bore repetition. Leo Rosenek was the expert and sympathetic accompanist.

N. S.

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Glamorous Events of the Metropolitan's Half-Century

(Continued from page 11)

LILLI LEHMANN,
one of the first and most impressive Brünnhildes in Die Walküre. (Photo © by Aimé Dupont.)

branch company at the New Theatre was made.

Meanwhile, the war with Oscar Hammerstein's Manhattan Opera rival troupe, a serious threat between 1906 and 1910, was ended by the Metropolitan's buying out that impresario.

Dukas' Ariane arrived and The Girl of the Golden West and Königskinder had world premieres, with the composers attending, in 1910-11. Next season the Metropolitan awarded a prize of $10,000 to Horatio Parker's Mona in a contest for a native work and produced the score. In 1912-13 Lucrezia Bori, who had appeared with the company previously in its brief Paris guest engagement, joined the forces. Polacco was a new conductor. Other newcomers were Frieda Hempel and Titta Ruffo. Damrosch's Cyrano had its premiere, and Boris Godounoff a stirring introduction. Martinelli bowed in La Boheme, November 20, 1913. In 1913-14, Der Rosenkavalier and L'Amore dei Tre Re arrived, and the disastrous Julien of Charpentier enlisted Caruso's and Farrar's talents. Giordano's Madame Sans-Gêne was offered to the world in 1914-15. In the latter year Toscanini and Hertz left and Bodanzky began his ministrations. In 1916, Granados attended the premiere of his Goyescas, and perished tragically on the return voyage when his ship was torpedoed by a submarine.

The World War upset schedules badly in these years, with many singers detained in their own countries. German opera was tabu after the entry of the United States in 1917. De Koven's Canterbury Pilgrims was a novelty of March, 1917, and it was during a performance of it that America declared war. The next season Gilbert's Dance in Place Congo was served up as a ballet, and Cadman's Shanewis introduced the American Indian to the proscenium. In 1918-19, La Forza del Destino brought a then-unknown newcomer named Rosa Ponselle to fame. The major novelty of this year was the Puccini triptych, Il Tabarro, Suor Angelica and Gianni Schicchi, the last taking its place among lasting successes. In 1919-20, Albert Wolff's L'Oiseau Bleu, Leoncavallo's Zaza and Hadley's Cleopatra's Night were a somewhat variegated batch of "first-timers." 1920 saw the debut of Gigli.

EMMY DESTINN
as Pamina in The Magic Flute. (Photo by Mishkin Studio.)

Post-War Years

Caruso's death in August, 1921, was a supreme loss to the company. It had begun cautiously re-introducing Wagnerian operas in English translations, with Margaret Matzenauer and Florence Easton as dramatic sopranos (the German contingent had largely departed). Maria Jeritza made a sensational debut in Korngold's Die Tote Stadt and dominated the picture for nearly a decade. Farrar, unofficially said to be piqued at the Austrian's popularity, departed in 1922 after unique testimonials from the "Gerryflappers." Galli-Curci had added

EMMA EAMES
as Desdemona in Verdi's Otello. (Photo © by Aimé Dupont.)

the Metropolitan to her Chicago Opera domain. And finally, Chaliapin returned to conquer in Boris Godounoff and other operas.

The remaining period of Gatti-Casazza's regime, extending until 1935, saw industrious if not particularly discerning search for new works and a laudable series of American premieres. Most of the former scores were quickly discarded, unusual interest attaching, however, to such novelties as Stravinsky's The Nightingale, Strauss' weak Die Aegyptische Helena, Puccini's posthumous Turandot, Respighi's La Campana Sommersa, and Pizzetti's Fra Gherardo. Brief sensations only attended Krenek's Jonny Spielt Auf and Weinberger's Schwanda. American operas produced by this manager were by Converse, Parker, Damrosch, Herbert, De Koven, Gilbert, Cadman, Breil, Hugo, Hadley, Deems Taylor (his King's Henchman and Peter Ibbetson were commissioned in 1927 and 1929), John Alden Carpenter, Louis Gruenberg, Howard Hanson and John Laurence Seymour. New interest in native artists was also manifested. Among the Gattian "discoveries" were Lawrence Tibbett, Lily Pons and Kirsten Flagstad. He also established a strong Wagnerian wing headed by Flagstad and Melchior.

The New "American" Regime

Financial depression brought the lavish years to an end, and opera-going after 1932 had to put on an economical habit. The season was shortened from twenty-four to sixteen weeks, financial campaigns were held twice to raise money, and the Juilliard Musical Foundation in

MARCELLA SEMBRICH,
a demure Amina in La Sonnambula.

1935 came to its assistance by granting an appropriation of some $50,000 annually.

Meanwhile, the resignation of Gatti-Casazza in 1935 brought Herbert Witherspoon's appointment as successor, with Edward Johnson as his assistant. The sudden death of Witherspoon placed in the latter's hands the difficult task of inaugurating the new "American" regime, which in spite of dictated economies and a veering toward the more popular works in the repertoire, has also resulted in maintaining the standards associated with Metropolitan Opera. For two years a supplementary "popular" spring season was given (1936-7). Many younger singers have been given opportunities, and new operas by Richard Hageman, Walter Damrosch and Gian-Carlo Menotti have been produced. The Metropolitan Opera Guild was created to enlist audience support. Best of all, the greatly augmented box-office response from the public, has testified to the popularity of the new regime under Mr. Johnson, and his associates, Edward Ziegler and Earle Lewis.

ROBERTO
MORANZONI
ITALIAN CONDUCTOR
CHICAGO CITY
OPERA COMPANY

Milan Outdoor Opera Draws Millions

Courtyard of Sforza Castle Setting for Forty-six Performances Offered to Public at Nominal Prices

MILAN.—In the courtyard of the Sforza Castle, eleven operas and one ballet were given before vast audiences. Attending the forty-six performances from June to September, it is estimated that 6,500,000 listeners were present, and the sale of tickets, at nominal prices, realized 2,133,366 lires, giving employment to over 2,000 people, including conductors, singers, stage hands and other workmen. In that way the government gratifies the Italian passion for opera, enabling all classes to hear the best works, performed by fine singers, at low prices, and in settings highly unique.

Heard were Aida, Rigoletto, Traviata, Andrea Chenier, Lucia, Tosca, Boheme, Gioconda, Don Juan, and Maristella, to mention only a few. The ballet was Vecchia Milano, music by Vittadini, libretto by Adami, with Gallizia as solo artist. Principal singers were Gigli, Lina Pagliughi, Malipiero, Merli, Melandri, Giani, Cattaneo, Viviani, Pierotti, Albanese, and Civil. The list of conductors included Failoni, Lucon, Benvenuti, Cordone, Marzolle, Podesta, Salfi and Terzi.

MARY TIBALDI CHIESA

Nation's Capital Has Outstanding Events

Flagstad, Martini, Josef and Rosina Lhevinne in Recitals—Rachmaninoff Heard with Philadelphians—Rosenthal, Melchior, Vienna Boy Choir and Monte Carlo Ballet Russe with Home Orchestra

WASHINGTON, D. C.—The Washington concert season officially opened on October 23, when Mrs. Dorsey presented Josef and Rosina Lhevinne, two-piano artists. The program, included Bach, Mozart, Reinecke, Debussy, and Schütz-Evler, coupled with solos by Mr. Lhevinne of Chopin and Liszt. As duo-pianists these artists are completely satisfying from every standpoint. L'Après-midi d'un Faune was a masterpiece of tonal color and delicacy. The artists were recalled many times by a clamoring audience.

FLAGSTAD, MARTINI AND PHILADELPHIA ORCHESTRA APPEAR

The same management presented Nino Martini on November 6. The tenor of movies, opera and radio, was in excellent voice. Seldom has an artist been so generous in encores, Mr. Martini offering approximately fifteen, although this reviewer lost track of them around that time. Perfect intonation, an unusual warmth of interpretation, and excellent style characterized the singer.

It seemed all vocalists were grouped closely to one another for on November 8, Mrs. Dorsey presented Kirsten Flagstad. Perfection in itself is difficult to measure, yet Mme. Flagstad has grown so within the past year, both vocally and musically, that her concert was a great inspiration. Edwin McArthur was an able accompanist.

The T. Arthur Smith Concert Management presented the Philadelphia Orchestra (Eugene Ormandy, conductor), on October 25. The program with the exception of the Leonore Overture (No. 3), was devoted to works of Rachmaninoff, and included his third symphony and concerto (No. 1) in F sharp minor, with the composer at the piano.

ROSENTHAL AND MELCHIOR WITH KINDLER FORCES

Our own National Symphony Orchestra's first concert was heard on October 30, when Moriz Rosenthal played the Liszt E flat concerto. This veteran of the keyboard revealed his customary spontaneity and brilliance, and was admirably assisted by Dr. Kindler and the orchestra. For the opening concert the program was discriminately chosen and included the Overture Solennelle (Glazounoff), C major symphony (C. P. E. Bach), Daphnis and Chloe (Ravel) and Finlandia (Sibelius).

The first of this orchestra's midweek concerts was on November 9, and included Lauritz Melchior, tenor, as soloist in songs of Strauss and Wagner. The Danish singer revealed superb artistry and was reluctantly permitted to leave. Interesting, on the same program, was the Bizet symphony in C major, which has recently been introduced in symphony repertoire.

VIENNA CHOIR BOYS AND BALLET RUSSE

The programs of the following week were shared with the Vienna Choir Boys and the Monte Carlo Ballet Russe. These youngsters were charming and proved an interesting attraction. The ballet appeared on two evenings but this writer attended but one performance, which contained L'Epreuve d'Amour (music by Mozart; choreography by Fokine), The Seventh Symphony (music by Beethoven; choreography by Massine) and Gaite Parisienne (music by Offenbach; choreography by Massine). All three ballets were new to Washington and proved of great interest.

NATIONAL OPERA IN VISIT

On November 6, the National Opera Company of New York presented Rigoletto, with Maria Sonway Coffey, Washington coloratura soprano, in the role of Gilda. Mrs. Coffey, a pupil of the Remington-Webster Studios, was indeed an example of superb training, both vocally and dramatically. Her Gilda was charming and convincing, and showed her to be an excellent musician.

On November 17, Arnold Belnick, youthful violinist, was heard at the home of Mrs. Joseph Leiter. The young artist possesses maturity far beyond his years, coupled with a youthful spontaneity. His program, a lengthy one, included the Mendelssohn concerto, and compositions of Bach, Brahms, Kreisler, Sarasate, Ravel, Chopin and Wieniawski.

G. E.

Grace Leslie in New London Recital

Grace Leslie gave a recital at Connecticut College for Women, New London on November 10, where she is a member of the voice department. Alice Wightman was at the piano.

Claudio Arrau Opens Havana Series

Symphony Orchestra Plays Brazilian Program under Fernandez—Freccia Leads Philharmonic Forces as Guest

HAVANA.—The Pro Arte Musical Society inaugurated its winter season with Claudio Arrau, Chilean pianist, in two recitals, before capacity audiences consisting exclusively of members of the society. The artist had a cordial reception.

With Oscar Lorenzo Fernandez, Brazilian composer, as guest conductor, the Symphony Orchestra of Havana began its season with a program dedicated to Brazilian music, including such composers as Carlos Gomez, H. Oswald, A. Nepomuceno, Hector Villa-Lobos and Señor Fernandez himself, who with the orchestra won high approval.

BOW AND BATON

Rosita Chanivecky, violinist, was presented in the Hall of the Lyceum for members of the society. She opened her list with Bach's concerto (No. 21) in A minor and also played works by Wieniawski, Godowsky-Heifetz, Cyril Scott-Kreisler and Sarasate at her subsequent (farewell) recital in the Club Hall of the society. The same performer offered Tartini's sonata in G minor, followed by the G minor concerto by Bruch. The final groups included works by Achron, Godowsky - Heifetz, Rimsky - Korsakoff-Kreisler, Hubay, and Saint-Saëns Introduction and Rondo Capriccioso. Miss Chanivecky revealed rare musical and technical gifts. Luis Borbolla was accompanist.

FRECCIA LEADS PHILHARMONIC FORCES

Massimo Freccia, guest conductor, led the initial concert of the fifteenth consecutive season of the Philharmonic Orchestra of Havana. The program comprised Dvorak's New World Symphony, the Liebestod from Tristan und Isolde, de Falla's first dance from La Vida Breve and Verdi's overture to I Vespri Siciliani. Freccia, a fine musician, gave stimulative pleasure and was recalled many times. Amadeo Roldan, regular conductor of this orchestra, will be absent for the rest of this year.

HUBERTO DE BLANCK.

Olga Pincula to Play at MacDowell Club

Olga Pincula, soprano, gives a recital at the MacDowell Club, New York, December 7.

ADMIRABLE is the word used by New York critics to review the last concert at Town Hall, October 8, 1938, of

Violette and Helene

COFFER-CHANTAL

French Duo-Pianists

"Accomplished **ADMIRABLE** things." —*New York Herald Tribune*

"Capable technique, honest musicianship." —*New York Times*

"Showed fine ensemble feeling." —*New York Post*

"Team work of the sisters **ADMIRABLE**" —*New York Sun*

"Precision in synchrony and balance. . . . Almost masculine power in episodes of dramatic import and delicate manipulation of the keys in the poetic pages. . . . Performed with skill and taste and in tones that ranged from the most delicate of tint to those of the deepest hues of a painter's palette. Deserved and received generous applause. . . ."
—*New York Journal and American*

"It was like an electric current of high voltage, coming out from the keyboards, that inseparably united the audience to the genial inspiration and the prodigious technique of the pianists." —*Amérique*

Personal Representative: Mr. M. Jordan
Suite 701 119 West 57th Street New York, N. Y.

The Hague Hears Orchestras Eleven Months in the Year

Dutch and Polish Novelties Programmed—Mengelberg Does Mahler—Poorly Attended Recitals

THE HAGUE.—Following the celebration of Queen Wilhelmina's forty years of reign, a routine of first-rate orchestral concerts under foreign and Dutch conductors is under way. The Hague is one of the few cities where orchestral music is heard for eleven out of twelve months, yet considering the large number of concerts given, the program variety is not great. Towards the end of the Scheveningen Summer season we had, it is true, such works as Castelnuovo-Tedesco's violin concerto in G minor (well played by Jean Oellers, concertmaster of the Utrecht Orchestra), works by Alexander Voormolen and Hans Osieck, local composers, and Delius' The Song of the High Hills, under Schuricht.

The winter season opened with a concert by the Netherlands Chamber Orchestra under Otto Glastra van Loon, young and well-equipped conductor. The novelty was a concerto for string instruments, by Ignaz Lilien, Polish composer resident in Holland. It is clever, with considerable feeling for tone production. One might regret, however, the choice of Bach's O Haupt voll Blut und Wunden as the subject of a series of variations, some of which were decidedly of light character, but the technical achievement is undubitably great, while once or twice the orchestration intensified the original feeling of the theme. Igor Stravinsky's Concerto per Due Pianoforte Soli provided an opportunity for modern pianistic display by Julius Hyman and Luctor Ponse.

Georg Szell has won here, as elsewhere, a fine reputation for virtuosity and mastery of every detail of his orchestral technic as well as feeling for the music he interprets. Pending arrival of the new permanent conductor of the Residentie Orchestra, Szell is guest. He opened his series with Bach's first Brandenburg Concerto with Jaap Stotyn St. (oboe) and Sam Swapp (violinist) as soloists. Gustav Mahler's Kindertotenlieder and Brahms' fourth symphony were also listed. Herta Glückmann, vocalist, gave a sensitive interpretation of the Mahler work, although her voice is sometimes too light to cope with the full orchestra.

MENGELBERG A LA RUSSE

Mengelberg's series opened with a Russian seance: Glinka's Ruslan and Ludmilla Overture, Tschaikowsky's serenade for strings, Stravinsky's Firebird Suite, and Rachmaninoff's rhapsody, the composer as soloist. It was an exciting program of which Mengelberg made the most. The second concert consisted of Mahler's second symphony, with To van der Sluys, Annie Woud, and the Toonkunst Choir supplying the vocal parts. I cannot share the Dutch enthusiasm for Mahler, but am bound to say that such a performance is a matter of wonder and admiration.

SPARSE AUDIENCES

Recitals are in full flood, and great and small are playing to attendances all too meagre. The artists bring little that is new, either in choice of works or execution. One of the few exceptions was Iskar Aribo, Dutch pianist, who charmed with Beethoven, Debussy, Migot, Malipiero and Bruckner works. A Museum concert of interest was the final of the Old Netherlands Song Series, pleasingly sung by Jo Immink, prefaced by an explanatory talk by Anny Piscaer.

In Rotterdam the Excelsior Choral Society provided an unhackneyed program of Lili Boulanger's psalm, Du fond de l'abime and Vieille Prière Bouddhique, and Wolf-Ferrari's La Vita Nuova, under Phons Dusch. With Ankie van Wickevoort Crommelin, Suze Luger, Harm Smedes, and Max Kloos as soloists, the result, in spite of obviously insufficient preparation, was pleasingly fresh. The Residentie Orchestra also played in Rotterdam, under Georg Szell, winning success with Smetana's The Moldau and Brahms' fourth symphony. Between these two works, somewhat inappropriately, came Paganini's violin concerto, played with brilliant technical address and warm feeling by Zino Francescatti.

HERBERT ANTCLIFFE

New Native Work Given By Budapest Opera

Dohnányi and Ansermet Lead Philharmonic Orchestra

BUDAPEST.—The first novelty of the season at the Opera was Maria Veronica, music by Jenö Adám, libretto by Andràs Rékai, based on the novel by Countess Margit Bethlen. Somewhat of a mystery in its character and atmosphere, the work depicts the earthly vicissitudes and final entry into Paradise of a humdrum little woman who strayed down the primrose path. The agreeably noisy and rhythmic score, interspersed with a speaking chorus, bolstered up the work. One of the most amusing climaxes of the piece is when Maria, disappointed in love and life, springs out of the window of a bar. The title role was danced and mimed by Karola Szalay, and the performance skillfully conducted by Wilmos Rubányi.

Franz von Hoesslin gave a pair of Das Rheingold performances at the Opera as well as one of Die Walküre. At the Municipal Theatre, which this season is offering operettas, operas, and concerts, two showings of Aida drew sizable audiences. Rosette Anday, Elene Nicolaidi, Konstantin Liontas, and Helge Roswaenge were the supporting cast for Ida Juranic and Ella Pócza in the title roles. Pál Komlós conducted.

ORCHESTRA CONCERTS

The first of the subscription series offered by the Philharmonic Orchestra was under Ernö Dohnányi, with Robert Casadesus soloist in a Mozart piano concerto. Ernest Ansermet, Swiss conductor, presented a modern list, featuring Hindemith's suite from Mathis the Painter, and Béla Bartók's long-anticipated sonata for two pianos and orchestra, expertly read by the composer and his wife, Ditta Pásztory. The three exciting movements won an ovation from the audience.

The Zurich Mixed Chorus, four hundred strong, gave a splendid program at the Opera, singing Handel's Belshazzar under the expert guidance of Hans Lavater. Endre Rösler made a fine impression as the King, seconded by Maria Basilides and Oscar Kalman.

Annie Fischer, charming young Hungarian pianist, gave interesting and brilliant interpretations of Mozart and Liszt concertos with the Municipal Theatre Orchestra under likeable Bernard Heinze. Other interesting tonal events were recitals by George Perkins Raymond, excellent American tenor (accompanied by Erich Meller), and the opening seance of the Beethoven chamber music series by the Waldbauer Quartet.

ALEXANDER JEMNITZ

Charles Haubiel Prize Work for N. Y. Philharmonic Orchestra

Charles Haubiel's prize-winning Passacaglia is to be played by the New York Philharmonic-Symphony Society on December 18. His Nuances for flute and piano was given at the Composers Forum-Laboratory on October 26 with Quinto Maganini, flutist and the composer at the piano. Willem Durieux, Selig Posner and Carlos Mullenix collaborated with him in Lodando la Danza, a quartet for cello, violin, oboe and piano, divided into two parts comprising three ancient dances and also suggestive of the modern ballet. Previously works of Mr. Haubiel and Mr. Maganini have been heard at the laboratory.

Povla Frijsh sang Mr. Haubiel's To You at her Town Hall, New York, recital on November 16. Raoul Nadeau, baritone, presents it on his WOR program on December 2. Lolita Cabrera Gainsborg, pianist, played his Capriccio at her November 23 Town Hall recital. On November 16, Mr. Haubiel, with Ashley Pettis presiding, gave a composition recital at Midtown Center, New York and on November 30 presented a sonata recital with Gail Kubik for Beta Gamma chapter of Simphonia. He gives his lecture-recital on The Path of Music today at Horace Mann School, New York.

Josef Wagner in Solo Appearances

Josef Wagner, composer-pianist, is soloist with the St. Louis Symphony Orchestra on December 29 and 30. Last month he appeared in recitals in Newark, N. J. and Providence, R. I. He is to tour with Cecil Leeson, saxophonist.

JUILLIARD GRADUATE SCHOOL

Awards Sixty-four Fellowships for Season 1938-39

ERNEST HUTCHESON, President OSCAR WAGNER, Dean

Sixty-four fellowships have been awarded for study at the Juilliard Graduate School for the season 1938-39, through the competitive examinations held recently at the school. Ernest Hutcheson is president of the school. Awards were made in the departments of 'cello, composition, conducting, piano, violin, and voice.

Fellowships were awarded to the following candidates, who come from twenty-six states and Canada.

Piano: Louise Bernat, Evansville, Ind.; Greta Brown, Schenectady, N. Y.; Jack Chaikin, Brooklyn; Sophie Farber, Toronto, Ont.; Eugene Feher, Brooklyn; Hilda Fenyo, Jamaica, N. Y.; Arthur Gold, Toronto; Sylvia Goldstick, Toronto; Mary Gorin, Philadelphia; Robert Harris, Waco, Texas; Helen Haupt, Seattle, Wash.; Mollie Kanowitz, New York; Harry Knox, Statesville, N. C.; Iris Lauritano, New York; Irving Lyons, Jr., New Orleans, La.; Selma Mednikow, Memphis, Tenn.; Robert Meyers, Brooklyn; Mildred Portney, Los Angeles; Hyman Siegel, New York; Judith Snitman, Toronto; Samuel Sorin, Detroit; Anna Tafel, Rochester, N. Y.; Max Walmer, Lucas, Kan.

Violin: Marguerite Adams, Chester, S. C.; Marlyn Crittenden, Springfield, Mass.; Dorothy Colton, Vermilion, S. D.; Elias Dan, New York; Dorothy DeLay, Neodesha, Kan.; William Ehrenkrantz, Newark, N. J.; Walter Eisenberg, Long Island City, N. Y.; Kathryne Kantner, Seattle; Robert Rudié, New York; Herbert Sorkin, New York.

Voice: Eugene Bonham, Galesburg, Ill.; Mildred Brenner, Wellington, Ohio; Nora V. Conklin, Kingsville, Ont.; Jean Cummings, Jackson Heights, Queens; Norman Farrow, London, Ont.; Robert Harmon, Chicago; Stokely Gray, Morristown, Tenn.; Gordon Dilworth, Huntington, L. I.; Clifford Harvuot, Jr., Cincinnati; Margaret Hill, Springfield, Mass.; Lodema Legg, Fortuna, Calif.; Mildred Lehmann, Denver; Leon Lishchiner, New York; Morris Poaster, Lincoln, Neb.; Josephine Silver, Hightstown, N. J.; Wilma J. Simonsen, Seattle; Rogers White, Toledo, Ohio.

'Cello: Norman Hollander, Utica, N. Y.; David Pratt, Kalamazoo, Mich.; Jean Schroeder, Kenosha, Wis.; Joseph Tekula, Hillside, N. J.

Composition: John Colman, Duluth, Minn.; Wendel Diebel, Des Moines, Iowa; George Kleinsinger, New York; Ellis Kohs, New York; Herbert Paulson, Fergus Falls, Minn.

Conducting: Richard Bales, Alexandria, Va.; Ashley Miller, New York; Frank Murch, Toronto, Ont.; James Robertson, Springfield, Mo.; Alex Saron, New York.

GEORG SZELL

permanent conductor of the Scottish Orchestra, has rapidly become one of the busiest conductors in Europe. His appearances with the Australian Broadcasting Commission during the past spring and summer met with such success that he was invited to become a permanent member of the association, but due to his engagements in Europe, Szell could not accept. He will, however, return to Australia to give sixteen celebrity concerts in Melbourne and Sidney during May, June, and July of 1939.

Until his departure for Australia next spring, Szell is completely booked up day by day. In addition to his season with the Scottish Orchestra from November to February, he is conducting forty concerts of the Residence Orchestra in The Hague during October, February, and April. He will also conduct the London Symphony Orchestra, the B. B. C., the Société Philharmonique of Brussels, and, en route to Australia, several concerts with the Palestine Orchestra. Szell will return to Europe in September, 1939.

Rochester's Inaugural Events of Year Include Opera, Orchestras, Recitals

Mozart's Marriage of Figaro Sung—Iturbi Introduces Novelty by Filip Lazar at First Philharmonic Concert—Eastman School Holds American Music Symposium

ROCHESTER, N. Y.—Fritz Kreisler's concert in the Eastman Theatre on October 21 was a brilliant opening to the music season in Rochester. The first half of Mr. Kreisler's program was composed of the virtuosic Devil's Trill by Tartini, the Bach chaconne for violin alone, and Viotti's concerto in A minor (No. 22). The last half consisted of shorter pieces of a generally popular appeal. His interpretation of the Viotti concerto was the highlight of the evening.

MOZART OPERA STAGED

Mozart's Figaro in the Eastman Theatre on October 28, presented Ethel Codd, soprano, as a graceful and lyric Countess; Josephine Antoine, giving a delightful impersonation of Susanna; John Brownlee, a richly-voiced Figaro. Donald Beltz, Warren Lee Terry and Abrasha Robofsky, guest artists, ably presented their assignments. Cecile Sherman, Olivia Martin and Gerald Ingraham gave competent support. Guy Fraser Harrison conducted with true appreciation of Mozart's entertaining and attractive score.

ITURBI LEADS OPENING CONCERT

The Rochester Philharmonic Orchestra started its sixteenth season on November 3 with Jose Iturbi conducting. A large crowd welcomed Mr. Iturbi.

The Rienzi Overture by Wagner was followed by Beethoven's seventh symphony. The orchestra shows marked improvement, having attained a unity of feeling, and as such, succeeded in expressing Iturbi's sweeping and colorful interpretation of the symphony. In Debussy's Clouds and Festivals, the elusive atmospheric effects of the orchestral tints pervaded. Le Ring (Un Round de 4 Minutes) by Filip Lazar, a modern Russian composer, was a short and rather noisy interlude descriptive of a prize-fight. Bringing the concert to a satisfying close was Enesco's concerto in A minor (No. 1), with its folk inspiration.

SCHMITZ IN RECITAL

E. Robert Schmitz gave a concert of note in Rochester on November 8 when he presented a Bach-Debussy program at the first of the Kilbourn Hall Chamber Music concerts. Mr. Schmitz by his flawless technic, meticulous clarity, and rich, firm tone made the evening keen pleasure.

AMERICAN MUSIC SYMPOSIUM

The annual symposium of American Music was held at the Eastman School from October 18-20 under the direction of Dr. Howard Hanson. Dr. Hanson conducted the Civic Orchestra in a series of rehearsals in which much new and unpublished music was examined for its qualities to determine the music suited to public performance later in the season. The symposium closed with a program of selected works which was broadcast over an NBC network.

Works by the following composers were played during the sessions: George McKay, Paul Beckhelm, Kent Kennan, Arthur Cohn, Wayne Barlow, Bernard Rogers, Mary Howe, Karl Ahrendt, La Vahn Maesch, John Weinzweig, Henry Herreid, Marjorie E. Dudley, Wesley La Violette, Beth Miller, Paul Christiansen, Robert McBride, Marshall Miller, Harriet Payne, William Bergsma, Paul Creston, William Naylor, Homer Keller, Robert Palmer, James Ming, Herman Rudin and William Grant Still.

CIVIC ORCHESTRA AND THEREMIN

Clara Rockmore, theremin player, was the excellent soloist November 13 with the Rochester Civic Orchestra conducted by Guy Fraser Harrison. She played Bach's air for G string, the *andante* from Lalo's Symphonie Espagnole, the *canzonetta* from Tschaikowsky's violin concerto, and Romance by Wieniawski.

L. L.

Tibbett's New Zealand Recitals Thronged

Baritone Wins Public and Press—Viennese Pianists Give Recital Series in Dunedin

DUNEDIN.—Lawrence Tibbett's eagerly anticipated visit to this far-off country is now, alas, a thing of the past. Perhaps it is true to say that no vocal artist of recent years has made so deep an impression upon local music lovers. Mr. Tibbett came, sang and conquered. His concerts in New Zealand's chief cities—Wellington, Auckland, Christchurch and Dunedin—attracted enormous crowds, which on several occasions would have filled the auditoriums twice over.

Tibbett's overwhelming success has been due primarily to the fact that his art, while avowedly aiming at popularity, never loses sincerity in the slightest degree. The effective voice and method are always used to high purpose, whatever the texture of the song medium. Moreover, this singer has the genuine histrionic quality, so often lacking in operatic excerpts by other eminent artists. He makes one feel that what the concert platform has gained the profession of acting has lost.

During his all too brief tour through New Zealand, Tibbett charmed and delighted unseen thousands of listeners also by means of radio. Altogether, it would be hard to imagine a more complete success. In a farewell broadcast speech from Auckland, the singer made it clear that he was gratified and touched by the overwhelming enthusiasm everywhere displayed. Nor must we omit to mention his splendid accompanist, Stewart Wille, who performed an arduous task in most exemplary manner throughout the tour.

PIANO ART FROM VIENNA

Another strong impression was created here by Paul Schramm, the Viennese pianist, who in a series of recitals has proved himself an artist of unusual calibre. Particularly in his Bach and Beethoven interpretations Schramm gave convincing evidence of his elevated qualities. His wife, too, in association with her husband, displayed meritorious talent in works for two pianos. Especially enjoyable was his arrangement as a duo of Rubinstein's staccato study, a brilliant paraphrase which evoked enthusiastic applause.

L. D. AUSTIN

Fritz Mahler Conducts in New York and Philadelphia

Fritz Mahler conducted at the opening of the new WEVD studios in New York on November 11. He had Dorothy Greeley, mezzo-soprano, assisting on November 13 when he directed the Federal Symphony Orchestra in the WPA Federal Theatre, New York. On December 10 he conducts Rigoletto in Philadelphia for La Scala Opera there.

Photo by Mitchell, N. Y.

Return of

ERNEST

SCHELLING

in Piano Recital

TOWN HALL, NEW YORK

Tuesday Evening, January 3, 1939

PROGRAM

BACH	2 Preludes from Well-Tempered Clavichord
BACH	Organ Fugue in C minor transcribed by Blanchet
PADEREWSKI	Variations & Fugue in E flat minor
SCHUMANN	Fantasy
BLANCHET	4 Preludes
	2 Etudes
GRANADOS	Fandango
SCHELLING	Nocturne à Raguza
	Fatalisme

Mr. Schelling will be available for a limited number of engagements next season

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Chicago City Opera Series Introduces New Vocalists

(*Continued from page 9*)

Traviata received an indifferent presentation with Helen Jepson as Violetta, Andre Burdino and Morelli as Germont *fils* and *père*, respectively. Moranzoni directed one of his best performances since the beginning of the season, but the production as a whole was listless.

The Tales of Hoffmann had a repetition with a cast similar to the one which functioned earlier but with John Brownlee replacing Tibbett in the triple role of the evil spirits and Beverly Lane appearing as the doll in place of Josephine Antoine. Both newcomers acquitted themselves successfully, singing and acting with marked ability.

Littlefields Give Grofé's Ballet World Premiere

The Littlefield Ballet brought Ferde Grofe's Cafe Society to the attention of numerous *balletomanes* at one of their dance seances in the Civic Opera House. The skit, a satire on American night clubs, is the best ballet of its kind since the Russian Ballet introduced Union Pacific. Beautifully choreographed and splendidly performed by the entire *corps de ballet*, the work in its world premiere scored an instantaneous success. Composer Grofe has written jazz music of the best type, sparkling with humor and so closely related to the plot as to form an idiom that indicates every mood and characteristic of each personage. Grofe directed with a dignity befitting a symphonic conductor and naturally enough, he brought out the many beauties contained in his delightful score.

Zelzer Presents Kurenko

One of the enjoyable recitals of the season was given at the Civic Theatre November 6 when Harry Zelzer presented Maria Kurenko, soprano, with Serge Tarnowsky at the piano.

Kirsten Flagstad in Concert

Kirsten Flagstad's song recital at the Auditorium Theatre, a feature of the History and Enjoyment of Music Series of Northwestern University, may be considered the highlight of our musical season thus far. The mistress of song was superbly seconded by Edwin McArthur, an accompanist worthy the distinction of assisting so great an artist.

Robert Whitney as Guest Conductor and Composer

Robert Whitney, conductor of the Louisville Symphony Orchestra, led the Illinois Symphony Orchestra with marked ability in a program featuring his own symphony (No. 1), in E minor.

Izler Solomon introduced Shostakovitch's fifth symphony and Harl McDonald's concerto for two pianos and orchestra at the November 6 concert. Both compositions are well worth many hearings and as played under Solomon's inspired leadership, made distinct effect.

Chicago Symphony Orchestra Programs

The Chicago Symphony Orchestra's fifth program had Miaskowsky's sixth symphony, E flat minor, as *piece de resistance*. The work impresses more and more on each hearing. Dr. Stock and his men quickened the pulse and aroused the enthusiasm of the auditors to a marked degree. Jan Smeterlin, noted Chopin interpreter, unfolded the beauties of the Polish master's E minor concerto with a technic that knows no difficulties and an execution as authentic as it was scholarly.

Miaskowsky's fifteenth symphony in D minor, rightfully was programmed again at the second Tuesday concert, for the work gains in significance upon further acquaintance. Robert Quick, assistant concertmaster, performed the Saint-Saëns B minor concerto with fluent technic and tonal beauty.

Heniot Levy's Piano Pupils Appear

Berthola Pirosh, Martha Probst, Hilda Cohen, Joyce Sadler, Duncan Green, Martin Cohn, Blenda Sterner, Beatrice Eppstein, LaVonne Nussbaum and Janice Clarkson showed in a recital at Kimball Hall, November 5, what fine results Heniot Levy accomplishes with his students. All gave evidence of thorough and conscientious training, playing with understanding and skill and in several instances with brilliance and professional assurance.

John Dwight Sample's Pupils

Recent activities and engagements of pupils from John Dwight Sample's studios include the following: John Macdonald, bass-baritone, now appearing with the Chicago Opera, presented the opening program at the Hamilton Park Woman's Club, October 4, and fulfilled engagements at the Mayfair Woman's Club, October 10; Tower Town Club, October 13, and Edgewater Drama Club, October 14. He also sang the role of Raimondo in Lucia with the Wisconsin Grand Opera Company November 5. Eddie Stack, baritone winner of the Chicago Evening American opera contest, is fulfilling an extended engagement with Buddy Rogers at the College Inn. Ruth Slater, contralto, has been engaged for the forthcoming Messiah with the Apollo Club. Max Wilson, tenor, is singing with Eitel's Old Heidelberg Octette. Elva Gamble, soprano, has been engaged as soloist at Bryn Mawr Community Church. Harold Townsend is tenor soloist at Cuyler Avenue Methodist Church in Oak Park. Allan Faber Schirmer, tenor, who was recently made head of the voice department of Baldwin-Wallace College, Berea, O., gave recent recitals in Berea and Lorrain, O. Floyd V. Wakeland, tenor, has resumed teaching at Kansas State Teachers' College, Emporia, Kan. Virginia Richards appeared as soprano soloist with the Louisville Symphony Orchestra recently. E. A. Thormodsgaard, tenor, has resumed teaching at Concordia College, Moorhead, Minn. Robert Rippy, baritone, has returned from three weeks' tour with the Metropolitan Four. Mary Adel Carson, soprano, recently sang with the Houston Symphony Orchestra in Houston. Betty Wright, coloratura soprano, has returned to Raleigh, N. C., for a short stay before continuing her studies. Robert Gay, former pupil and winner of a scholarship at Curtis Institute, was also winner of an institute contest which awarded a recent appearance with the Philadelphia Orchestra under Eugene Ormandy. Mr. Gay also sang over the Columbia network on November 7.

Gamma Chapter of S.A.I. Recital

Gamma Chapter of Sigma Alpha Iota presented Robert Speaker, bass-baritone, and Fritz Siegal, violinist, assisted by Jeanne Boyd, composer-pianist, in a joint program at Kimball Hall, November 15.

MacBurney Studio Notes

Pupils of Thomas N. MacBurney, Chicago vocal authority, have been fulfilling many engagements. Bernice Rickman, soprano, completed a summer of broadcasting at NBC on September 4, and has since had a full schedule, appearing as guest soloist with the Northerners; concert at the Beaux Arts Salon; North Park College; Aurora Women's Club; Shriner's Oriental Pageant; concert at Batavia, Ill.; Kenilworth Club. She will be soloist in Messiah at Batavia and North Park Col-

(*Continued on page 49*)

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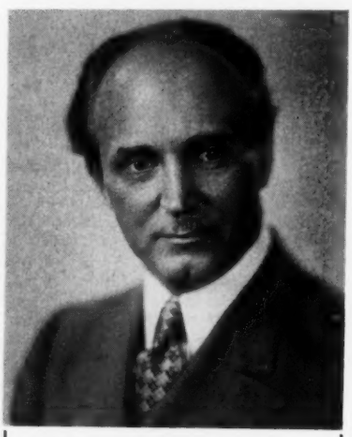

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RADIO HIGHLIGHTS

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This being the operatic season (with due consideration having been accorded the West Coast and Chicago broadcasts previously), radio added two innovations in the lyric drama just as Thanksgiving ushered in the pre-Yuletide period.

The first Metropolitan Opera novelty of the season, Gluck's Orfeo, was heard by National Broadcasting Company listeners on the occasion of its restoration to repertoire on November 26 with **Artur Bodanzky** on the podium and with Mmes. **Thorborg, Jessner** and the newcomer, **Morel,** in the principal roles. Excerpts from the Gluck score have been heard on radio orchestral programs, but this was the initial offering of the work in its entirety, a lesson for operatic students.

The second innovation was the broadcast of the first opera commissioned for radio, the **Giannini-Simon** Beauty and the Beast, which CBS sent from Liederkranz Hall in New York on Thangsgiving night.

With **Charles Kullmann,** tenor, and **Genevieve Rowe,** soprano, in the principal roles, the **Giannini-Simon** brevity showed the composer's inherent melodic line and the librettist's ability to make each word a telling one. Derivative to some extent, the score carried well because of its expressiveness. **Howard Barlow** read it with authority. Also in the cast were **Helen van Loon,** soprano; **Lilian Knowles,** contralto; **Fred Roberts,** tenor, and **Richard Hale,** baritone. **Agnes Moorehead** was the narrator.

Coincident with the inauguration of the Metropolitan season, **Giovanni Martinelli,** who sang the title role in Otello, sent a message to the November 20 contestants in the Metropolitan Auditions of the Air; **Gloria Hills,** soprano; **Ernesto Vinci,** baritone; and **Suzanne Stein,** mezzo-soprano. **Edward Johnson,** who had interviewed **Richard Crooks** previously, read the Martinelli greeting.

Also on a Magic Key Sabbath broadcast was another Metropolitan tenor, **Lauritz Melchior,** who had **Benny Goodman,** as serious clarinetist, as an associate guest. **Frank Black** again presided on the podium. **René Maison** was the November 27 guest.

Simultaneous with the New York fanfare, a Metropolitan soprano that evening appeared with the Chicago City Opera Company's offering of Lohengrin. With her accompanist **Edwin McArthur** on the podium, **Kirsten Flagstad** sang her accustomed role of Elsa with wonted tonal opulence, supported by **René Maison** and **John Gurney,** and the young conductor gave an authoritative reading of the score. NBC, proving impartial, gave the **Longone** forces its waves.

Other operatic eminents heard in this active radiation included **Beniamino Gigli** (with **Iturbi** again) and **Mafalda Favero,** with **Crosby,** in a promising performance.

Erno Rapee's tabloid performances from New York's Radio City Music Hall continue with **Viola Philo, Jan Peerce** and **Robert Weede** in principal roles.

The orchestras meantime have continued on networks. The New York Philharmonic (**John Barbirolli** conducting) offered **Joseph Schuster,** its cellist, and an all-Wagner list at recent broadcasts, and **Ernest Schelling** returned for his Young People's programs, sharing with those outside Carnegie Hall the wit and pointed comments which those who attend like to hear from "Uncle Ernest."

Fabien Sevitzky gave the first of five Wednesday afternoon concerts with his Indianapolis Symphony Orchestra on November 23 over CBS, which also brought its own **Howard Barlow** and its own ensemble that evening. The Cincinnati's children's concerts were opened on November 8.

Iturbi and his Ford Orchestra had **Jussi Bjoerling,** tenor, whose initial American appearance was made via radio and who now joins the Metropolitan. Faust and Manon arias were richly intoned

Lacking television, listeners could only hear the **Vienna Choir Boys** on November 19 when they made a brief "guest" appearance on NBC. Schubert and Haydn works were presented.

"Canned opera" being tried out, the November 21 broadcast at WQXR was not exactly a novelty but auditors heard **Geraldine Farrar** comment on her career and then listened to recordings of some of her roles. **Helen Teschner Tas,** violinist, and **Lolita Monti-Gorsey,** soprano, were recent visitors to this station.

Also appearing since the last report: **Rose Bampton,** soprano; **Milton Kaye,** pianist, and **Milton Katims,** violist; **Vera Brodsky,** pianist with the CC Orchestra; **Frances Blaisdell's** novel and interesting woodwind ensemble; **Adele Marcus,** pianist, in the CBS Keyboard Concerts; **Eugene Conley,** tenor, now an NBC feature; **Emanuel Feuermann,** cellist, and **Vina Bovy,** Metropolitan soprano; **Olive Bond,** soprano; **Clifford Herzer** and **Jascha Zayde,** duo-pianists; **Hazel Gruppe,** pianist; **Noah Bielski,** violinist; **Robert Grooter,** baritone; **Lynne Wainwright, Burnett Atkinson,** flutist; **Nathan Stutch,** cellist; **Florence Kirke,** soprano; **William Horne,** tenor; **Samuel Mayes,** cellist, **Barbara Thorne,** soprano, all on the Curtis Institute broadcasts over CBS, now raised to an hour's duration; **Glenn Darwin,** Metropolitan baritone; **Richard Crooks,** tenor; **Felix Knight,** tenor; and **Walter Robert Schumann,** newspaperman, but pianist by hobby.

Not to forget new works: **Harold Morris'** second string quartet, **Horace Johnson's** In the American Manner, **Josef Wagner's** Two Moments Musical, and **Gena Branscombe's** arrangement of Sinding's Sylvelin.

Take your choice, it's all here.

New York Oratorio Society Schedules Three Concerts

The New York Oratorio Society (Albert Stoessel, conductor), presents three concerts this season on December 20 (Messiah), February 28 (Bach's B. Minor Mass), and April 18, a program of church music in St. Thomas' Church, New York. Three hundred and fifty voices are enrolled for the sixty-fifth season.

Dosia and Burdino Heard in Balkan Cities

In October, Elen Dosia, soprano, and André Burdino, tenor, now singing at the Chicago City Opera, fulfilled special engagements at the State Theatres of Zagreb and Belgrade, conducted respectively by Matacic and Baronovic. Burdino sang in Werther at both theatres, and with Miss Dosia, appeared in Tosca and Manon.

Büsser Honored

PARIS.—At a ceremony arranged for the occasion, Jacques Rouché, director of the Paris Opéra and Opera-Comique, handed Henri Büsser, French composer, a sword of honor, in recognition of Büsser's election to the French Institute, replacing the late Gabriel Pierné.

ANNA FITZU

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EVA TURNER

Speaking . . .

I'M BACK in the wonderful U. S. A. again, enjoying the fruits of the tremendous success made in "Aida" at Pasadena in the summer before twenty thousand people.

Now I am singing "Turandot," "Ballo in Maschera," "Aida," "Sieglinde" and others of my repertoire with the Chicago City Opera Company.

Read what the Chicago Tribune of November 20th says of my opening performance of "Turandot":

"Opera's Revival of Turandot Is Electrifying"
"Chinese Extravaganza Thrills Spectators"
"Eva Turner in Title Role"

"Eva Turner, noted English dramatic soprano, made her re-entry in the spectacular title role after nine years absence from Chicago. Although 'Turandot' is one of her most famous roles, she had never sung it here. This proved overwhelmingly our loss, for she delivered its superhuman, high, sustained music with almost unparalleled magnificence. Her large, brilliant voice is as solid as a rock and contains the most glorious high C heard in a long time.

"If she does not greet a sold out house at next Saturday afternoon's 'Aida,' and at a later repetition of 'Turandot,' the operagoers of Chicago will overlook one of the finest dramatic sopranos now singing."

Herman Devries wrote in the Chicago American:

"Mme. Turner 'has gone places' in the years that have elapsed since last we heard her, and has now become one of the great dramatic sopranos of the age. The voice, always one of magnificent texture, has taken on not only greater volume but more luscious roundness throughout the scale. Juggling in the high regions of B's, C's and D's, this unusual singer definitely established herself as a star of the first magnitude by her remarkable delineation of the Chinese Princess."

"Aida," Pasadena, June 1938

"Of the singers, first honors went to the English soprano—Eva Turner, in the role of Aida. Her voice is high and powerful, with great dramatic quality . . . and her every aria and ensemble proved her an artist of unqualified ability."—*Los Angeles Examiner*

"Her ability to carry assigned scale variations, coupled with dramatic inflections, made her performance outstanding. Her solo aria, 'Oh! Cieli Azzuri' was a marvelous example of her vocal achievement."—*Daily News, Los Angeles.*

Such re-echoes the verdicts voiced by the leading critics of Germany, Italy, London, South America and Chicago upon previous visits.

Management: H. A. Cahill, Radio Koncert Bureau, Radio City, New York

Los Angeles Opera and Concerts

(*Continued from page 10*)

Orestes. Minor roles were given with uniform competence by Doris Doe, Lina Kroph, Alice Avakian, Thelma Votipka, Dorothy Cornish, Olive Ponitz, Karl Laufkoetter, Mary Helen Markham, Kathleen Lawler, Norman Cordon, Hans Clemens and Malcolm Youngs.

LE COQ D'OR WITH LILY PONS

The production of Le Coq d'Or on November 11 was given according to the original operatic concept, though the pantomime tradition dating from Fokine's presentation was visible in the attitudes of the performers. Lily Pons made a charming appearance as the Queen of Shemaka, and danced gracefully, delivering her role in a manner which caused her admirers to disregard a good deal of flatting. The best singing of the evening was offered by Ezio Pinza as the fat and doddering King Dodon. Pinza contrived a highly amusing character and his comic dance was a ludicrous spectacle. Gennaro Papi conducted in a quietly even manner, content to let any difficulties work themselves out, which they always happily managed to do. Nicholas Massue sang the Astrologer with penetratingly nasal tones. Thelma Votipka sang the Golden Cock, Doris Doe provided a competent Amelfa, and Norman Cordon seconded King Dodon with an amusing General Polkan. The chorus sang well enough when they got together, but in the absence of firm directorial cues, attacks were generally weak and straggling. The opera was delightfully mounted by Herbert Graf, with fantastic costumes and settings.

Cavalleria Rusticana and Puccini's La Bohême were coupled for the final night, November 12, both given with finesse and ensemble charm. Beniamino Gigli scored emphatically for his fine work as Rodolfo in the latter, while Alessandro Ziliani, making his first appearance here as Turiddu, displayed an excellently handled tenor and made an eminently suitable appearance in the latter. Gaetano Merola, general director of the company, conducted Cavalleria Rusticana with authority, and his interpretation of the intermezzo was received with warm approbation. Gennaro Papi conducted La Bohême adroitly. As Santuzza, Ebe Stignani showed a mezzo-soprano voice of munificent proportions, equaled less approprately by her stage appearance. Though she could not look the part, she could and did sing it well. Doris Doe made a lovely-looking Lola, singing with affluent and appealing tones. Carlo Tagliabue was a stolid but vocally fair Alfio, and Thelma Votipka an innocuous Lucia.

La Bohême cast was strengthened by the inclusion of Richard Bonelli as Marcello, a part to which he gave character and vocal finesse, and Ezio Pinza as Colline, wherein he scored with the coat song. Schaunard was competently sung by George Cehanovsky. Mafalda Favero contributed much acting to the role of Mimi, making an individual though far from timid character. Her tones were clear and cool. Anne Jamison acted Musetta with ebullience, but her light voice was scarcely audible. The chorus, trained by William Tyroler, sang splendidly and brought much life and color to the crowd scenes. Staging by Armando Agnini was according to the best traditions.

MENUHIN IN RECITAL

Yehudi Menuhin scored a triumphant success with a violinistically-minded audience in the Auditorium, November 15. His emergence from the ranks of child prodigies to those of mature artists discovers him a serious young musician with an earnest message to deliver and ample technical skill to say it, exactly in the manner of his choice. There is still much youthful exuberance. In the opening Brahms sonata in G major (op. 78) Menuhin had invaluable cooperation from the pianist, Hendrik Endt, whose lovely tone and sympathetic support added much to the entire program. Menuhin shone especially in the Bach third partita (E major) for violin alone, holding unflagging attention with crisp playing and firm attacks. The Ernst concerto in F sharp minor (op. 23) is a show piece for a violinist because of its technical difficulties, and of these Menuhin made light. The final program group included a Sarasate Malagueña, a lively Andalusa by Nin, and the *urtext* edition of the Paganini I Palpiti. Encores were familiar concert war horses by Kreisler, Debussy, Schubert and Dvorak.

KULLMANN WITH ORCHESTRA

Charles Kullmann appeared as soloist with the Philharmonic Orchestra in the matinee program November 11, immediately winning his audience with a firmly sung yet suitably plastic interpretation of Il mio tesoro from Mozart's Don Giovanni, and an emotional delivery of Celeste Aida. Even more effective were his German items, In fernem Land from Lohengrin, and the soaring Strauss song, Caecilie. Otto Klemperer conducted the Strauss tone poem Don Juan with telling effect. The Borodin second symphony was rather uneven of presentation, its best portion being the lovely *andante*. Roy Harris' overture, When Johnny Comes Marching Home, held a great deal of brassy vigor.

ASSISTS GLEE CLUB

ALICE TULLY,
American soprano, returned from a European tour, opens her season on December 9 as soloist with the University Glee Club of Providence, R. I.

A rare and unusual event, the performance of a major American work, delighted Philharmonic Orchestra patrons in the Auditorium November 17, when Otto Klemperer conducted A Lincoln Symphony, by Daniel Gregory Mason, in its first hearing on the Pacific Coast. The work was received with mingled interest and acclaim, in which the tall conductor shared. It included some lovely passages, particularly in the slow movement and the *finale*, and might have been still more attractive had it received the same loving attention, which was lavished upon Brahms' first symphony. The program began with a Gluck Chaconne, and the popular prelude to Debussy's Afternoon of a Faun, wherein bows were deservedly won by the solo flutist, Anthony Linden.

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The Ascension
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SEVENTY-SECOND YEAR

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Opera Activities—

Elizabeth Brown, contralto, and Louisa Hoe, soprano, artist students of Mme. Nelli Gardini, will appear in the title roles of Hansel and Gretel for the Chicago City Opera Company on December 9. These two young artists are fine illustrations of the successful voice training offered by the College.

Gilbert Mershon, tenor, artist student of Graham Reed, appears on the CBS and Mutual Radio network in both operatic and classical song recitals.

Mildred Gerber, soprano, artist student of Mme. Belle Forbes Cutter, is also appearing in operatic roles this season.

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Rosa Ponselle Charms Oregonians

Kreisler, Don Cossacks Also Heard in Portland

PORTLAND, ORE.—Rosa Ponselle, as glamorous, vocally as superb as ever, was the early season sensation. Her concert in the public auditorium on October 25, opening the Ellison-White Bureau's artists' series, was in the grand style. In a program which held the audience for nearly three hours, Miss Ponselle tossed off incredible vocal feats precisely as though technical problems simply did not exist. This was Ponselle's first visit to the Pacific Northwest in nine years.

In quick succession came two more Ellison-White events: Fritz Kreisler on November 12, and the Don Cossacks for two performances on November 17. Kreisler proved himself to be as ever the consummate artist, and the capacity audience was vociferous in its approval of a program which included the Bach Chaconne, a Viotti concerto and several of Kreisler's own works.

The Don Cossacks, who have formed a habit of four years' standing of arriving in town directly on Kreisler's heels, were six men short—thanks to illness and the motor accident in Germany which involved the entire chorus. But, even reduced in numbers by half, these Cossacks could scarcely fail to thrill their audiences.

The season's first dance attraction was the Ballet Caravan, seen in the Mayfair Theatre on October 31. It was a *gala* occasion for local balletomanes, as it introduced the remarkable American dance idiom developed by Lincoln Kirstein's troupe.

D. L. P.

Atlanta Fetes Voice of Lily Pons

Remodelled Auditorium Scene of Series —Recitals by Iturbi, Helen Jepson and Nino Martini Delight

ATLANTA, GA.—Atlanta's music season really began with the first concert of the All-Star Series—Lily Pons, the artist. The newly improved and remodeled auditorium was well filled. Miss Pons sang the usual list of arias and show pieces from Italian masters through Debussy, including selections of Frank LaForge, who accompanied her. Perhaps the day has arrived when an audience can no longer be held spellbound by florid passage work and cadenzas. Even the duo work with the flute obbligato failed to get the usual response. Of course, Miss Pons sang well, artistically—and she was perfectly accompanied by LaForge.

ITURBI IN RECITAL

Jose Iturbi drew a large house to the Woman's Club Auditorium and gave the aspiring young pianists, the hardened teachers, and the general concert-goers a feast for thought and comment. His program included the Handel Blacksmith Variations, the Chromatic Fantasia and Fugue of Bach, the Schumann Symphonic Etudes, Chopin group, Debussy and a group of encores including several modern numbers. Technic—complete, naturally. And his interpretations were orthodox enough to conform and unorthodox enough to be interesting.

The first program of the Young Artists' Club was given to a large and enthusiastic audience at the Woman's Club Auditorium. On the program were Paul Overby, tenor; Elizabeth Jackson, violinist; Patricia Makinson, soprano, and J. T. Pittman, piano soloist. The accompanists were Mozelle Young, Alice Harrison and Eleanor Elsas, respectively. The program included a thoughtful and well-played performance of the Cesar Franck violin and piano sonata. Miss Makinson held her listeners with the Cry of the First Bird, by David Guion; and Pittman struggled bravely through the Beethoven Emperor Concerto, with Harriet Hirsch at the second piano.

JEPSON AND MARTINI IN JOINT LIST

Helen Jepson and Nino Martini were second on the list of the All-Star Series. Again a capacity audience to appreciate brilliant performances by both the exceptionally fine artists, perfectly assisted by Robert Wallenborn and Miguel Sandoval at the pianos.

The report of Atlanta's musical life is brought up to date with the U. S. Navy Band concert (Lieutenant Charles Benter, leader). The ensemble was good, the featured soloists, Oscar Short (cornetist) and Bernhard Rosenthal (violinist) fine; still the performance lacked the necessary brilliance and spirit which makes a band concert thrilling. A matinee was given for the Atlanta school children, with 7,000 in attendance. Due to some disorganization, the children were very disorderly and the whole thing turned into a nightmare. Perhaps that accounted for the lack of spirit on the part of the musicians in the evening. The sponsors of the appearance were the Young Matron's Circle and the Georgian American for the benefit of Tallulah Falls School.

M. E.

PLAYING WITH ORCHESTRAS

STEPHAN HERO,

violinist, appears with orchestras this season in Bridgeport, Conn., Rochester, N. Y., and Sioux City, Ia. He also gives a broadcast program from Rochester and plays recitals in Indianapolis, Ind., Madison, Wis., Buffalo, N. Y., Austin, Minn., and Frederick, Md.

Cologne Endorses Art of Cortot and Ricci

Wagner and Pfitzner at the Opera—Dancers Assist Orchestra

COLOGNE.—The recital season opened brilliantly with a choral-orchestral séance by the Concertgesellschaft under Eugen Papst, assisted by Emmi Leisner, soprano, and the Gürzenich Chorus. The interesting program comprised Schicksalslied and Altrhapsodie (Brahms), An die Hoffnung (Reger) and fourth symphony (Mahler).

Celebrating its twenty-fifth anniversary, the Westdeutsche Konzertdirektion presented Rudolf Schulz-Dornburg and the broadcasting orchestra, assisted by Tiana Lemnitz (soprano), Walther Ludwig (tenor) and Ruggiero Ricci (violinist) in a *gala* program. Ricci won a splendid success in the Tschaikowsky concerto.

Alfred Cortot, pianist, in a Schumann-Chopin list, and Pierre Fournier, cellist, in a Beethoven-Debussy program, scored in their recitals, as did the Kunkel and Prisca String Quartets in Franck, Beethoven, Mozart and Haydn. A cycle, From Lied and Dance the Symphony Was Born, was inaugurated by Schulz-Dornburg and the broadcasting orchestra assisted by the Munich Dancing Group.

At the renovated Opera, Das Rheingold opened the season followed by Hans Pfitzner's Palestrina. A few days later Wagner's Siegfried held the boards. Protagonists were Emil Treskow, Josef Janko, Loni Nowigk, Käthe Russart, Henry Trundt, Gotthelf Pister, Werner Alsen, Henny Knapp, and conductors Fritz Zaun and Eugen Bodart.

ADOLF SPIES

Taubman Returns to New York

Leo Taubman, pianist, has returned to New York after appearing as accompanist and associate artist with Rosa Ponselle on her West Coast tour in programs in Long Beach, Calif., Portland, Ore., Seattle, Wash., and Vancouver, Can. He also coached with her in Baltimore.

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The Woodsman's Son Who Became a Virtuoso

Young Jugo-Slavian Violinist, Robert Virovai, Scaled Heights of Musical Success Rapidly — Study with Hubay Preceded Winning of International Prize and American Debut with New York Philharmonic Orchestra

There was nothing in the music prospectus for the new year to indicate that the most resounding victory of the early season would be the debut of a youthful violinist as a soloist with the New York Philharmonic - Symphony Orchestra. News interest was centered on a dozen other novelties and there was little speculation to speak of and certainly no more than ordinary interest when the name "Robert Virovai" was posted outside Carnegie Hall to play the Vieuxtemps concerto (No. 4) in D minor with the orchestra. Indeed, music-lovers were more concerned about the restoration of a neglected work published nearly 100 years ago for a Tsar of Russia. That the soloist would be worthy of the musical privilege of a debut with the Philharmonic they accepted. Beyond that, so far as Virovai was concerned, they were dispassionate.

But the newcomer had scarcely begun the cadenza in the first movement when the audience realized that an artist of fire and rare beauty was before them. They stirred to his electric attacks and soared in the purity of his tone., and they did not wait until the end of the performance to acclaim him. They broke into a demonstration of wonder and excitement after the first movement. And when the musical stranger had proved his talent in the endlessly tricky *scherzo* they let out cheers, and bulletins were flashed that a new genius had been born. A few hours before, the youth, violin case resting on his lap, had been just another passenger on a bus from uptown New York. By the next Sunday, the fourth day of his initial engagement with the orchestra, a music world of millions knew his name. As the Associated Press heralded it on front pages across the land: "A seventeen-year-old boy named Robert Virovai made a career for himself with twenty-five minutes of violin playing last night."

THEN AND NOW.

Robert Virovai as he looks today, and at the age of four. Below, with Prof. Jenö Hubay, at the time of his graduation from that violinist's master school. (Photo at left by Angelo.)

Virovai's story, like his debut, has all the best elements of a legend. He was a poor woodsman's son. He came down out of the mountain forests one day and made his way to the palace of a king. His music moved the monarch and the boy was sent to a very old and very great master, who took him as his last pupil. At a contest for violinists from all over Europe he won the first prize—and a chance to come to America.

Virovai—already the public is dropping his first name—was born March 10, 1921, in Daruvar, an ancient Serbian spa, in the mountains that now separate Jugo-Slavia from Hungary. His father, Tivadar Virovai, operated a small mill which made doors and window sashes. Tivadar was not strong and turned out only enough millwork to make a modest living. His wife, Ilonka, had had a musical education, and she began to give their only child piano lessons at an early age. He was only moderately interested.

Ambition Wakes

On the boy's fourth birthday Mme. Virovai arranged a wonderful excursion to Dubrovnik, the storied resort on the Adriatic. It was the boy's first descent from the mountains. A small orchestra was giving a concert on one of the quays when they arrived, and young Virovai broke away from his mother's side and rushed into the midst of the ensemble, knocking the leader from his stand. He was imitating the conductor when a policeman rushed in and carried both the boy and his frightened mother off to a station house.

An elderly gentleman who had witnessed the incident followed the group to headquarters and interceded in behalf of the bewildered visitors from the hills. When they returned home the boy did not forget the motions of the conductor and he was forever leading a mythical band. Sometimes, however, he went through the motions of playing a violin. This led his mother to buy him a three-eighths fiddle. It cost the equivalent of ten dollars, and with it Mme. Virovai taught the child the rudiments of bowing, fingering and position.

Debut Before Royalty at Seven

Within a year's time visitors taking the cure at Daruvar heard tales of a child violinist living nearby who could play Mozart, the young Beethoven and Haydn with remarkable tone and not a little style. They heard him then and encouraged his mother to take the boy to a violin teacher. So the Virovais came down out of the mountains again, this time to Belgrade.

There was not much money to pay for lessons, but Stojanowitsch, a teacher who had once studied with the far-famed Jenö Hubay in Budapest, heard the youth and was astounded at his gifts. He took him into his conservatory for further study.

All over Jugo-Slavia January 27 is celebrated as St. Sava's Day by the youth of the land. It is a school holiday in honor of their patron saint and an occasion on which gifted young students are requested to perform in public. The court at Belgrade had heard stories of the remarkable young violinist from the mountains who was studying with Stojanowitsch and sent for the boy. And on January 27, 1929, the young Virovai, not yet eight, gave his first concert in the palace and the presence of King Alexander. The patronage of the ill-fated ruler was of great benefit to the boy and helped him through the full course at the Stojanowitsch Conservatory.

In 1934 Virovai was thirteen and Stojanowitsch wrote his old teacher in Budapest and asked him to take the boy. So Virovai was to become Hubay's last pupil. For three years Hubay, nearly eighty, taught the boy violinist himself, bestowed upon him the fruits of long experience and achievement and the glow of his affection. The boy was worthy of the opportunity, for in March, 1937, a few days before his death, the venerable master remarked to a friend: "Young Virovai has just been here. He plays so beautifully as to astonish even me."

Wins International Contest

The following summer Virovai, still unknown beyond Belgrade and Budapest, entered the International Contest for violinists and cellists in Vienna and, playing the Brahms concerto, won first prize. He remained in Vienna to be soloist with the Vienna Symphony Orchestra and confirmed the extraordinary impression he had made in the contest.

F. C. Coppicus of the Columbia Concerts Corporation of New York was in Vienna and heard Virovai. He recognized the great talent in the youth and engaged him to come to America this year.

Early in October Virovai, accompanied by his mother, arrived quietly in New York. His debut was set for November 3 with the Philharmonic-Symphony Orchestra. There was little advance notice of his appearance and the public was completely unprepared for the sensation which was to be unfolded before them. He appeared on four consecutive days with the orchestra, playing both the Vieuxtemps and Brahms concerti, then left for concert appearances in New Orleans, Washington, Nashville, Montreal and Akron. December 17 Virovai gives his first New York recital in Carnegie Hall.

A sturdy, self-possessed youth, Virovai is pretty calm about the excitement he has caused. He was singularly at his ease on the eve of his debut and declares he does not know what it is to be nervous. Such serenity is indeed a contrast to his flaming performance on the platform.

The young artist, who speaks Hungarian, Jugo-Slavian, German and more English every day, practices six or seven hours daily except when he is giving a concert in the evening. Then he contents himself with a mere four hours. He quickly learned his way around New York and embarked on his first concert tour with keen excitement. He expects to buy a bicycle as soon as he learns American traffic rules.

Until he was thirteen Virovai was very fat. That did not bother him much until Admiral Horthy, Regent of Hungary, after hearing him play in a private recital in the Budapest castle of his teacher, Hubay, suggested he take up swimming to reduce. For several months thereafter Robert practically lived in the water. He became an excellent swimmer and lost his excess poundage, but his playing suffered. Hubay and his parents called a halt to his excessive exercising.

"I went back to the fiddle," he says, "but I have never got fat again." H. D.

FLORENCE FOSTER JENKINS

Sings at The Washington Club

Growth and popularity of the annual Washington recitals of a New York concert artist long established in her position of musical leadership was shown by the very large audience which assembled at the Washington Club on April 21st to listen to a program of songs, which evoked warm applause and comment. With the assistance of Malton Boyce at the piano, Mme. Florence Foster Jenkins presented a varied assortment of numbers, each of which had individuality and all of which became a part of an artistic blend. The incomparable musicianship of Mme. Jenkins, which brought her years ago to her level of high appraisement, was never better exemplified than in her smooth control and graceful diction in the singing of that number of supreme difficulty and audacious challenge: 'Song Without Words,' of Richard Hageman. Her coloratura competence had fine display in the aria, 'No, no, che non sei capace' of Mozart.

"The three opening numbers, however, had before this brought to the pleased audience a revelation of the lyric capacities of the singer not only in the rendering of the music, but in the provision of a song text. This was Bach's 'Jubilate' with words by Florence Foster Jenkins. The other two numbers in this suite of songs, which showed fluency, verve and inimitability of voice flexion, were Jomelli's 'Chi vuol comprar la bella calandrina' and Paisello's 'Chi vuol la zingarella.'

"The perfect April day, the classical atmosphere of the auditorium, the brilliant assemblage of many of the Capital's social and musical patrons, provided full inspiration for the very highest performance of the woman whose lovely appearance and personality centered in her all the magnetic associations for a perfect performance.

"It needs be said at this point of the review, as preliminary to comment upon the closing English songs (done in costume) which the reviewer would hesitate to undertake to describe, and is content to remark concerning it, that it showed the finest and most tasteful assemblage of brilliant coloring, with subdued tone-contrasts, and might well be given the praise of 'exquisite,' heard from feminine lips. The first of the group, 'Gypsy Fantasie,' so lively, so lovely and fresh in theme, was caught up by the singer in a veritable rondelay of tonal effects; it is by that fine young composer, McMoon, and dedicated to Mme. Jenkins. There followed 'When Daisies Pied' by Arne with its antique flavor, and dimpled with saucy cadence, artistically executed; and finally the Browning number, 'My True Love Hath My Heart,' in which the older type of seventeenth century music is blended with the modern in a similar manner, and the execution of which provided a duality in mood effects not lost upon the hearers.

"It is in place, and should be said, that the prior Sunday Mme. Jenkins delighted a select audience at the Mayflower Hotel, appearing before the 'Order of the Three Crusades."—B. B. James in Musical Advance.

Hotel Seymour, 50 West 45th Street, New York City

Chicago Opera and Concerts

(Continued from page 44)

lege in December. Helen Benner, mezzo contralto, sang in Elijah at the Church of the Redeemer, November 27. She is also a composer and won the W. W. Kimball prize in the Chicago Council of Teachers contest for a musical setting of a poem by Matthew Arnold. Burtis Preston, baritone, now on tour with the Kryl Symphony Band, resumes his Chicago studies with Mr. MacBurney in January. Grace Banks, soprano, recently appeared at the Brainard Women's Club; Genevieve Getling, lyric soprano, offered a concert at Sokol Hall; Irving Davidson, bass, is regular Cantor of Temple Emanuel; Mary Ann Godfrey, contralto soloist is at First Church of Science, Gary; James Olson, bass, is with Buddy Rogers' Orchestra at the College Inn; Marilyn Sweeney, soprano, sang a leading role in an operetta at Woodlawn Park Methodist Church; Mrs. Oscar Olson and Thelma Spolander were soloists in a cantata at the Mission Covenant Church; Albert Ralph, baritone, is at Swedish Lutheran Church, and Gretchen Cox, mezzo, appeared for the South West Side Boy Scout Sponsors. Leola Turner, opera, concert and radio soprano, and former member of Mr. MacBurney's class, has finished another season with the San Carlo Opera company.

TOURS AS ACCOMPANIST

JAMES QUILLIAN, accompanist, is on tour with John Carter, new Metropolitan Opera tenor. (Photo by Murray Korman.)

Louise St. John Westervelt's Studio Events

Verna Kumle, soprano, student from Louise St. John Westervelt's class, sang in October a group of songs for the Baptist Church of Barrington, Ill. On November 15, a trio of which Miss Kumle is first soprano, sang for the Barrington Woman's Club. This trio has been coached by Miss Westervelt, who as head of the voice department at National College of Education in Evanston presented a special Thanksgiving Festival there on November 22.

Vittorio Trevisan's Vocal Students

Recent engagements of Vittorio Trevisan's voice pupils include: Carroll Boedeker, soprano, singing for the Amateur Musical Club at Ottawa, Ill.; Adeline Trentadui offering a program for the Business and Professional Women's Club at Hotel LaSalle; Olga Trevisan inaugurating the concert series of the Highland Park Woman's Club; Linda Grob making her debut with the Chicago City Opera. Mr. Trevisan himself has been a member of the Chicago Opera for many years.

Engagements for Arthur Burton Pupils

Freeman Wild, tenor, has been engaged as soloist at the Second Church of Christ, Scientist, and on November 14 sang for the Skokie Country Club. Jean Mastrud, soprano, will appear as soloist with the American Concert Orchestra in the young artists series on December 2. Both are being trained by Arthur Burton.

Esther Goodwin Artists in Recital

Thirty voice students from Esther Goodwin's studio at the American Conservatory were heard in recital on November 17, each proving a worthy disciple of Miss Goodwin's vocal method.

MUSIC NOTES FROM COAST TO COAST

ANN ARBOR, MICH.—A notable concert was given by the Cleveland Orchestra (Artur Rodzinski, conductor). The program offered works of the three "B's". During the second part, Rodzinski presented the Schönberg arrangement of the Brahms quartet in G minor, which, as played by the orchestra, stirred the audience to keen appreciation and enthusiasm. A. McL. T.

FORT WORTH, TEX.—The Pro Arte String Quartet began its seventh season with a Mozart quartet and the Dvorak quintet, with Q'Zella Oliver Jeffus, pianist. Ellen Jane Lindsay was guest soprano soloist, with accompaniment by Mrs. George Conner. Members of the quartet are Marius Thor, George Orum, E. Clyde Whitlock and Samuel Ziegler.

The Euterpean Club inaugurated the sixteenth season of its Sunday twilight musicales with a program by Bela Rosza, pianist, and Rosalie Ernest, cellist, with Roxy Grove, pianist, all of the faculty of Baylor University, Waco.

The Fort Worth Civic Music Association presented Susanne Fisher, lyric soprano, and Clifford Menz, tenor, in joint recital, including operatic excerpts in costume. The freshness of the program and the excellence of the singing greatly pleased the audience.

The School of Sacred Music of Southwest Baptist Theological Seminary presented the sacred music drama Ruth, a full-length work written jointly by I. E. Reynolds and Edwin McNeely, of the faculty. E. C. W.

NEW HAVEN, CONN.—Dr. Hugo Kortschak was enthusiastically greeted at his second concert on November 7 as conductor of the New Haven Symphony Orchestra. His reading of Beethoven's fifth symphony was marked by keen understanding and felicitous interpretation. Respighi's Botticelli Triptych was given a vital performance. Georges Barrere, flutist, was assisting soloist in works of Debussy, Mozart and Griffes, displaying virtuosic technic and colorful tone. The overture was Dean David Stanley Smith's Prince Hal. L. G.

PORTLAND, ME.—The sixth biennial convention of the Plymouth District National Federation of Music Clubs was held October 28 and 29. On Senior Day, Louise Armstrong, district president, presided. A musical program was presented by the Chaminade Club, of Providence, R. I. Speakers included Mrs. George Hall, honorary president of Plymouth District; Mrs. Vincent Ober, president of the National Federation of Music Clubs; and Helen Havener, national director of publicity. On Junior Day, the program was continued, with representatives from each state in New England. Mrs. Merritt Farnum, president of the Main Federation of Music Clubs, and Mrs. Walter Dow, student advisor of Maine, spoke. The musical program of the Maine Junior Division was arranged by Nellie McCann, editor of Appoggiatura magazine. Caroline Chase gave the state counselor's report and Mrs. Martha Bucklin spoke to the children. Mrs. Clifford King, national chairman of philanthropic music, and

(Continued on page 53)

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Toy Town Admiral
Down by the Old Mill Stream
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Old Virginia Moon
That Little Boy of Mine
I Get the Blues When It Rains
Oh Johnny, Oh Johnny Oh

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ETHEL CODD LUENING

OPERA— The Marriage of Figaro, Rochester. N. Y., October 28-29, 1938—"Ethel Codd Luening played the Countess, and her grace of vocal line and lyric facility were pleasant to hear. Mozart wanted more of the opera done this way."—*Rochester Evening News.*

"Ethel Codd Luening retains well the assets of tone quality that she never sacrifices and capacity to sing a real legato."—*Rochester Democrat and Chronicle.*

RECITAL— Debut Town Hall, New York, March 22, 1937—"Ethel Luening has a clear soprano voice light and flexible, to which she applies a technique that is practically flawless."—*New York Evening Journal.*

RADIO— "Chalk up another success for Ethel Luening on NBC Music Guild hour."—*M. L. S. in Radio Highlights.*

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—*Salzburg Festival Volksblatt*

MARJORIE McCLUNG SOPRANO

Soloist, Salzburg Music Festival, 1938

Soloist, Grand Rapids, Mich., Calvin College, The Messiah, December 9

14 Washington Place, East, New York City Telephone SPring 7-3700

Highly enjoyable was the meeting with Marjorie McClung, New York soprano, who sang airs from the cantatas and St. John's Passion Music, in a very expressive, warm voice.
—*Salzburg Festival, Vienna Tageblatt*

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOKS

Music Is My Faith. An Autobiography. By David Mannes.

This well-titled book, as revealing as it is modest, comes as a relief at a time when so many little persons rush into autobiographical print with stories of lives entirely unimportant.

Mr. Mannes has spent his life, and is still doing so, in complete devotion to music, with hardly any thought of the virtuoso career except in his early youth. He chose instead the untinselled path of the orchestral player, chamber-music exponent, pedagogue and conductor, and in the latter two capacities still does his valuable labor without ostentatious trumpetings of publicity. In the ranks of leading New York musicians he maintains one of the highest places, particularly through his directorship of the school which bears his name, and the fine series of concerts at the Metropolitan Museum of Art, just twenty years old.

Skimming through Mr. Mannes' book, I find so much of personal interest that I shall not attempt a detailed review in this issue of the Musical Courier, but reserve for myself the pleasure of proper comment at an early date, for the periods and persons discussed in the Mannes pages form the major reminiscences of my own musical life in New York. (W. W. Norton & Co., New York.)

Tune Tonics: Song Prescriptions for What Ails You. Filled by Doron K. Antrim.

The foregoing title and sub-title tell exactly the purpose of this thirty-two page publication, but lest there should be misunderstanding, Mr. Antrim (editor of Metronome), who has been spending a couple of years delving into the abstruse subject of musical therapeutics, informs one that his pages supply tonal remedies and stimulants for all sorts of injurious moods, depressed, worried, nervous, lonely, perplexed, fearsome, and even murderous. Sing a song, says Doctor Antrim, and you will be able to banish a bad mood or create a good one. He gives sixteen such examples (with piano accompaniment) as musical medicine, and in a thoughtful Foreword advises how to use them. Humorous line drawings add to the generally tonic effect. (Remick Music Corporation, New York)

NEW MUSIC

Reviewed by R. M. Kerr

For Large Orchestra

Sketches of the City; Symphonic Suite (op. 26) by Gardner Read, after poems of Carl Sandburg.

One of the two works winning publication in the contest of the Juilliard Foundation this year, Mr. Read's score is composed of three contrasted sections. Fog is a brief introductory passage marked "slowly and very mysteriously" in which the timpani maintain muffled vibrations while the strings and winds are given muted phrases. Nocturne in a Deserted Brickyard is a slow and lyrical movement with *ostinato* writing for the flutes and clarinets at the beginning. The longest and most dramatic part is the closing Prayers of Steel, whose vigorous and fast-moving, syncopated measures conjure up the clangor of a great city, with many novel instrumental effects. The playing time is about fifteen minutes. (Published for the Juilliard Foundation by Edwin F. Kalmus, New York.)

Books

The Art of Singing, by W. J. Henderson; with an introduction by Oscar Thompson.

An interesting idea has been carried out in reissuing the thirty-year-old treatise, The Art of the Singer, by the late dean of New York music critics, and following it with a second part containing selections from his criticisms of eminent vocalists in the half-century of his activity. Mr. Henderson, it is explained, had been planning a new edition of the earlier work at the time of his death and had reconsidered its every page carefully. Therefore, the present volume has the stamp of his authorization. The newspaper critiques, covering the first Manhattan appearances of several scores of "great names" in song annals, contain many fascinating pages, offering an unflinchingly honest and rarely analytical estimate of the greater and some less eminent figures. It answers the question often on the lips of many, "Were the old-timers really so much superior to present-day celebrities?" The passages from the Henderson scrapbooks are well selected by Mr. Thompson and Irving Kolodin, his associate on the Sun. Though the new matter is edited with care, there yet appear to be one or two perhaps unavoidable errors. David Bispham appears once as "Bigpham" (page 484), Brangaene as "Bangaene" (page 494). On page 335, there is mention of a "Walther von Stelzing," and we are told that Calvé "left behind her the memory of a Carmen *sunk* with unsurpassable command of vocal color." But these are minor matters in a book of rare interest to the vocal-minded. (The Dial Press, New York.)

The Chopin Etudes; edited, fingered, with explanatory text, by E. Robert Schmitz.

Unique in its exhaustive study of the mechanical requirements of these famous works, Mr. Schmitz' new edition is not so much a simple survey of their interpretative and other features as a complete exposition of his own original pianistic system. Each etude is minutely analyzed down to the very type of muscular movement and coordination required for each passage. The French pianist provides notes (designated by letter) which refer to the explanatory text in English and French preceding each of the works. In preparing his study, Mr. Schmitz has made a critical survey, as he says in his preface, "of existing editions, modern, earlier and original, supplemented by research into those manuscript letters of Chopin concerning his proposed Methode des Methodes." The fingerings, he explains, depart in some passages from the conventional ones (which, however, differ considerably in various editions, Chopin having marked only such as he considered necessary). A challenging work, which will doubtless stir considerable controversy among the old-line pedagogues. The edition is in large notes and well printed. (Carl Fischer, Inc., New York.)

Songs

Bowl of Jade; words by Barbara Mdivani; music by L. H. Flood.

A bit of *choinoiserie*, based on a theme of Oriental suggestion, is this tripping, exotic song. The words, by the then Barbara Mdivani, tell of "my poor dreams caught in a green jade bowl." The ending is informed by a note of deeper pathos. Vocal range, C sharp to F sharp. (Edward Schuberth & Co., Inc., New York.)

Christmas Angels; words and music by Lester L. Sargent.

A simple Christmas number for voice and piano, with violin obbligato. The vocal range is from C to D (optional G). The violin embroiders the melody attractively. (Festival Music Co., Washington, D. C.)

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Bringing Beauty to Those Who Had Never Known It Was Memorable Experience to Gari Shelton

"Since an important function of music is that it should be enjoyed by listeners, artists should keep this factor in mind in making up their programs," said Gari Shelton, pianist, in talking with a Musical Courier representative. "By that," he continued, "I naturally do not mean that they should play down to a particular audience. This brings to mind an experience I had some time ago when I was invited to give the first piano recital at Berea College, in the Hill Country of Kentucky, where young men and women up to thirty years of age were being taught to read and write.

"A friend of the school had presented it with a concert grand piano a short time previously and the thousand students who never before had heard such a fine instrument, much less the great masters, were swept off their feet by such things as a Bach fugue and a Chopin ballade. It was a heart-warming experience to feel the reaction of these people. For most of them it was the first inkling that such music existed. Although they did not understand the music as trained musicians would, they received personal satisfaction and showed keen enjoyment and attention. They liked it, but perhaps they knew not why."

GARI SHELTON

Necessity for Clarity

In discussing piano playing, Mr. Shelton said: "It seems to me in these days of so many excellent pianists they should be very careful about two things: namely they should guard against excessive speed and strive always for clarity, particularly in regard to proper pedaling. Works often lose a great deal of their effectiveness and actually fail to convey to the listener the composer's intention by being played too fast. The works may become swift and quickly vanished episodes."

Asked about program building, Mr. Shelton said he personally preferred a program starting with a classic group followed by a modern section and finishing with the romantics. He felt that not only contrast but balance would result. As to specialization, he said he believed that pianists should present works they like and if they had specialized tastes must therefore be specialists in their playing.

"It is a mistake, I believe," he said, "for artists to perform works simply because they are novel without feeling that fundamentally they are of lasting value."

Born in this country, Mr. Shelton was trained here and then coached with Artur Schnabel in Berlin. He has given recitals in London, Paris and Berlin and also appeared extensively in this country in recital and with orchestra. His eighth New York recital is scheduled for Town Hall on December 6. H. A. S.

Queena Mario Leaves Metropolitan to Devote Herself to Teaching

Almost coincident with the inauguration of the new season, Queena Mario, soprano, announced her retirement from the Metropolitan Opera Association after sixteen years of service. Mme. Mario, a former newspaperwoman, was born in Akron, O., daughter of James and Rose S. Tillotson. Later the family moved to Plainfield, N. J., and it was from here that she entered the newspaper field and saw service on the Telegram, the old Globe and other papers.

Following study with Oscar Saenger for two years, she went to Marcella Sembrich, paying for lessons from her newspaper work and in 1918 made her debut as a coloratura soprano with the San Carlo Opera Company. She remained with that organization for two and a half years and then toured with the Scotti Grand Opera Company. Mme. Mario then appeared with the Ravinia Opera Company, from which she joined the Metropolitan in 1922. She continued to sing during summer seasons at Ravinia and also appeared for several years with the San Francisco and Los Angeles opera companies. In 1925 she sang in Paris with the Italian-French-American Opera Company with Mary Garden, Lauri-Volpi, Rosa Raisa, Giuseppe De Luca and Charles Hackett.

In 1931 Josef Hofmann asked Mme. Mario to take over the Sembrich classes at the Curtis Institute during the latter's illness. She remained in charge after Sembrich's withdrawal, remaining until 1933, when she opened her own New York studio. Among those who studied with her are Helen Jepson, Natalie Bodanya, Rose Bampton, Lucy Monroe, Helen Marshall, Jeanne Madden and Edwina Eustis.

Mme. Mario's voice (as Gretel in Hänsel und Gretel) was the first to be broadcast from the Metropolitan in the initial radio hearing from that stage. With the San Francisco Opera she created the role of L'Enfant in Ravel's L'Enfant et les Sortilèges in its American premiere. At the Metroplitan she has sung twenty-two roles in Italian, German, French and American operas.

Author of two novels, one of which was filmed, Mme. Mario last summer opened a school, at Bethel, Conn., to give students actual operatic experience. Metropolitan artists appeared as guests in its performances. She expects to increase her teaching activities in New York and at Bethel.

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Conservatories and Schools

Juilliard School

Marcel Grandjany, harpist, Juilliard School of Music faculty member, and Hertha Glatz, gave a joint program in Eaton Auditorium, Toronto, Can. Milton Thomas, violinist, was heard at the Hotel Schenley, Pittsburgh, Pa., on November 15. Ira Katy, bass-baritone, is on tour with Vladimir Shavitch's Opera Company, presenting a syncro-opera production of Faust. Drusilla Huffmaster, pianist, appeared on November 17 in the Rubinstein D minor concerto with the Greenwich Symphony Orchestra (Edgar Schenkman, conductor) in the Federal Music Theatre, New York. Willem Willeke, cellist, has been engaged by Dean Oscar Wagner for the Juilliard Graduate School. The first of the series of afternoon concerts was held at the school on November 15.

Cleveland Institute of Music

Mrs. Franklyn B. Sanders, director of the Cleveland Institute of Music for six years prior to her resignation in 1932, has been named director emeritus. Ralph S. Schmitt is the new president. Formerly treasurer, he has exchanged places with Percy W. Brown who resigned. Howard F. Burns and Mrs. Willard M. Clapp are vice-presidents and Mrs. George F. Bickford secretary.

The new executive committee includes Willard M. Clapp, Mrs. Robert H. Crowell, Mrs. Albert S. Ingalls, John F. Stephan, Howard Wise, Mrs. Claiborne Pirtle, Mrs. John C. Morley and Mrs. E. J. Kulas. Directors for three years are Mr. Brown, Eugene Cashman, Mrs. Clapp, the Rev. Chester B. Emerson, William Gates, II, Mrs. Howard Hollis, Mrs. David S. Ingalls, William A. McAfee, Beryl Rubinstein, Thomas L. Sidlo, Mrs. Robert M. Calfee, Jr., Paul J. Eakin, Mrs. William K. Gunn, Mr. Stephan and Miss Flora Mather.

Director Rubinstein and Arthur Loesser, associate head of the piano department, present a two-piano program in Cleveland Public Music Hall on December 16. The former gives a sonata program at the institute on December 7 with Josef Fuchs, violinist. Mr. Loesser appeared recently at the University of New Hampshire, Durham, N. H. and Heidelberg College, Tiffin, O. He is soloist with the Cincinnati Symphony Orchestra in February. Director Rubinstein was heard in Town Hall, New York, in October. Eleanor Frampton, director of the modern dance department, appeared for the Musical Arts Society, Lorain, O., on November 28 assisted by advanced students.

Miriam Berg, soprano, of Spokane, Wash., gives a recital at the home of Mr. and Mrs. Brown on December 1.

Oberlin Conservatory of Music

The four hundred full-time students enrolled this semester at the Conservatory of Music aided in setting a new registration record at Oberlin College. Artist and faculty as well as student recitals are scheduled. Fritz Kreisler opened the Finney Memorial Chapel series on November 29. Artur Rodzinski conducted the Cleveland Orchestra on October 25 and officiates again on December 13. Georges Enesco is conductor of the ensemble for its March 10 concert. On November 3 and 4 the Musical Art Quartet was heard. Emanuel Feuermann, cellist, appeared on November 14 and Alexander Kipnis, basso, November 22. Rosalyn Tureck, pianist, appears on December 6; Gertrude Pitzinger, mezzo-soprano, January 19; and Artur Rubinstein, pianist, on February 14. At the opening faculty recital David Moyer, pianist; John Frazer, cellist; Lucy Lewis, harpist; and Arthur Poister, organist, were heard. Mary U. Bennett, pianist, and Raymond Cerf, violinist, are to be heard in sonata recital; Miss Lewis is to give a harp program; Mr. Poister an organ recital; and Reber Johnson a violin list. George Waln, assistant professor, presented a clarinet program on November 1 with Professor Axel Skjerne, Professor Cerf, Professor Frazer, John Kendall, Marvin Howe, John Baird, and Donald Gibson assisting. They gave the first Oberlin hearing of Beethoven's septet (op. 20).

Curtis Institute of Music

Early season professional appearances by Curtis Institute students include Robert Gay, baritone, soloist at the Concert for Youth concert of the Philadelphia Orchestra (Eugene Ormandy, conducting); Phyllis Moss, pianist, soloist with Philadelphia Civic Symphony Orchestra; Margot Ros, pianist, recital at Cuban Embassy, Washington, D. C.; Florence Kirk, soprano, sang title role in Aida with Philadelphia Civic Grand Opera Company; Noah Bielski, violinist, engaged for Concerts for Youth of Philadelphia Orchestra; James Shomate, accompanist, on tour with Wilbur Evans.

Rosario Scalero, head of the composition department, Elisabeth Schumann and Emilio de Gogorza have resumed their work at the institute. Felix Salmond, cellist, with Ralph Berkowitz, pianist, a graduate, gave the first faculty recital of the season and marked his thirtieth anniversary as a concert artist. Ten concerts in Casimir Hall covering music of the last three centuries are listed by a group of graduates and students.

Academy of Vocal Arts

Frank Capelli, baritone, presented arias, Lieder and other items at his October 16 recital for the Studio Club in the Philadelphia Art Alliance with Vernon Hammond at the piano. Emily Mickunas and Vito Bassi offer a joint program tonight at the Villa Nova, Pa., home of Mrs. Morris L. Clothier for the Society of Little Gardens of Pennsylvania. John Lawlor interrupts his radio work to appear with the tour of the Philadelphia American Opera Guild in Pittsburgh, Detroit and Chicago following its local season this month. The Young Musicians Musicales at the Ritz Carlton Hotel, Philadelphia, heard Anne Simon in an operatic aria and a Brahms group. Marcella Kirby, of Rapid City, S. D., following her October 5 audition at the Academy of Vocal Arts and Earl Davis, of Texas have been accepted as pupils. The latter has given Philadelphia programs.

Peabody Conservatory

A course in essentials of music, extending over twenty weeks, was inaugurated at the Peabody Conservatory of Music, Baltimore, Md., on November 10. Conducted in an informal and non-technical style, it is designed for those lacking technical training. Programs of Baltimore musical events are to be discussed.

Joan and Betty Rayner Offer Folk Music

Joan and Betty Rayner offered a delightful program of folksongs, dances and drama on November 20 at the American Woman's Club, New York. Refreshing naturalness marked their numbers from Sweden, Canada, England. F. W. R.

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Music Notes from Coast to Coast

(Continued from page 49)

Martha Ramsey were also afternoon speakers.

The Community Concert Association presented the first concert of the series, when Lotte Lehmann, soprano, and Lauritz Melchoir, tenor, gave an interesting program.

The Portland Rossini Club presented the Kneisel Quartet at the opening recital of the club. S. R.

READING, PA.—The first youth concert by the Reading Symphony Orchestra on November 5 under the baton of Hans Kindler was well attended and warmly applauded. Listed were Schubert, Paul White, Bizet, Handel and Beethoven works.

The first of impresario George Haage's concert attractions featured Albert Spalding, violinist, in a program devoted mainly to works of old masters. However, the Glazounoff A minor concerto and one of the numerous encores, the Habanera by Ravel, brought out the best of the artist's numerous talents. André Benoist offered superb accompaniments. H. D. S.

SAN ANTONIO, TEX.—The Houston Symphony Orchestra (Ernest Hoffmann, conductor) played a highly artistic concert assisted by Mary Adel Carson, soprano. Both orchestra and soloist received prolonged applause for their excellent performance. This concert was the first of a series to be presented by the San Antonio Federation of Music Clubs.

Margaret Speaks, soprano, appeared in recital as the first artist in the series of musical teas given each season by the Tuesday Musical. Her voice is of lovely, rich timbre and her interpretations musicianly. Alderson Mowbray was the excellent accompanist.

The symphony orchestra of the Federal Music Project (Walter Dunham, conductor) played the second concert of the season. Compositions presented were: Jupiter Symphony (Mozart); Carmen Suite (Bizet); and L'Arlesienne Suite (Bizet). S. W.

SASKATOON, SASK.—John Charles Thomas opened the Conservatory Club's series with Verdi arias, songs by Schumann, Brahms, Grieg, modern French and contemporary American composers. Clarence Hollister, accompanist, contributed solos.

Fredda Bradley, violinist, was presented by the Rotary Club. The Brahms concerto, Corelli variations and several novelties comprised the program. Neil Chotem accompanied and played works by Chopin and Liszt.

A series of six programs by pupils of members of the Saskatoon Registered Music Teachers' Association will be given at The Bessborough. At the first, Dean Collingwood will speak, eight teachers will be represented and madrigals are to be given by the radio group, Maids and Middies.

The Women's Musical Club opened their season with an all-Ravel program. The Musical Art Club's topic was Brahms. The Music Teachers had a musicale with Reginald Bedford (president) in charge. L. G.

HEARD ON THE AIR

ADELE MARCUS,
American pianist, now under the management of Willmore and Powers, was re-engaged for a broadcast on the CBS Keyboard Concert Series, November 11. (Photo by Bruno.)

Philadelphia Orchestra in Toledo Peristyle Series

TOLEDO, O.—For the Peristyle Concert on November 4 the Philadelphia Orchestra, under the baton of Eugene Ormandy, presented what seemed to be an almost perfectly balanced program, in a thrilling performance. The Beethoven Leonore overture (No. 3), The Swan of Tuonela by Sibelius and Respighi's Pines of Rome were performed impeccably, but the outstanding feature of the program was the Schumann second symphony, a work unfamiliar to most of the audience because of neglect. The performance won first the attention of the audience, then its profound admiration. Gratitude is owing to Ormandy and the orchestra for this memorable concert. A. McL. T.

Austin Songs Heard in Two Concerts

Songs by Grace Leadenham Austin were programmed following a concert by the Mozart String Sinfonietta in New York on November 19. Jan Lindermann, bass-baritone, sang Revelation, Your Tears, At Eventime, Daydreams, Ma Cabin in de Pines. Oliver Stewart sang Miss Austin's Through Cloistered Way at his Town Hall recital November 18.

Rudolph Reuter Appointed to Chicago Artists' Board

Rudolph Reuter, pianist, appeared at Northwestern University, Evanston, Ill., October 24. The advisory board of the American Guild of Musical Artists has appointed Mr. Reuter head of its Chicago committee. He is also a member of the New York advisory board.

Tashamira Gives Dance Programs in New York and New Jersey

Tashamira, dancer, has recently appeared for the Women's Club of Garden City, L. I.; at Washington Irving High School, for the New York Federation of Music Clubs and at the New School for Social Research, New York; the Bayonne (N. J.) Teachers Association and for the Montclair (N. J.) Cosmopolitan Club.

Huapala Appearing in Native Music Programs

Huapala and her native musicians appear in concert at Clark University, Worcester, Mass., on December 6. Huapala, young American dancer, pursued her early studies with Ruth St. Denis, Constantin Kobeleff and Martha Graham. While living in Hawaii she received instruction from the native artist, Helen Desha Beamer, who taught her "the soul of Hawaii as expressed through the ritual of the dance."

By command Huapala has danced for the Princess Kalanianaole of Honolulu, and the Prince and Princess di Savoia of Italy, on their last visit to America. She represented Hawaii at the Dance International at Rockefeller Center this past season. Her recitals at Town Hall and the Guild Theatre in New York introduced for the first time in concert the dances of Hawaii.

Ernö Balogh Lectures and Plays at Two Colleges

Ernö Balogh, pianist, is guest lecturer at the Wooster (O.) College Conservatory of Music, conducting three master classes in piano and three in song interpretation. He gave a piano recital there on November 30 and appears tonight at Baldwin-Wallace College, Berea, O.

PENS VIOLIN TREATISES

ALBERT MEIFF,
violinist and pedagogue, author of The Short System of Fingerboard Knowledge, used, still in manuscript form, by students. His latest work is The Contemporary Paganini, an elaboration and extension of technical problems. He has also edited handwritten editions of Wieniawski, Ysaye, Thomson and Auer and written analyses of studies of Kreutzer, Dont and Paganini.

Eugenia Buxton's Engagements

Eugenia Buxton, pianist, is soloist on December 11 with the Knoxville (Tenn.) Symphony Orchestra; on January 15 appears in the Gardner Museum and January 18 in Jordan Hall, both in Boston. Her Town Hall, New York, recital is set for January 24. On January 29 she is soloist with the Chicago Civic Orchestra (Hans Lange, conductor). Her Chicago recital takes place on February 12.

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New York Concerts

(*Continued from page* 33)

from Tristan and Isolde, the Ride of the Valkyries, excerpts from Die Meistersinger and a Siegfried Idyl as originally scored for a chamber orchestra by Richard Wagner and first presented as a Christmas present to his wife in 1870.

This last work, which was played just after the intermission was presented with impeccable artistry and moving eloquence. The other Wagnerian works were read with consummate authority by Mr. Barbirolli and aroused intense enthusiasm from the large audience.

Daniel Ericourt Following a brilliant delineation of Liszt's bombastic variations on a Bach theme, Daniel Ericourt gave a musicianly reading, beautifully nuanced, of Beethoven's Waldstein Sonata. Technically skillful, it was in his inner penetration of the mood of this sonata that Mr. Ericourt's profundity as a musician was revealed. He then disclosed notable technic for Ravel's Gaspard and three Debussy items. Four preludes of Shostakovitch and the Islamey of Balakireff completed his formal list.

New Friends of Music Continuing its Beethoven cycle, the Kolisch Quartet gave op. 18, Nos. 2 and 3, and op. 131 at the late Sabbath afternoon concert in Town Hall. The early quartets were done with lightsome effect and responsive ensemble, the tonal quality occasionally lacking in richness. The C sharp minor had an intellectual treatment, its original structure and profound content being logically comprehended, if the playing did not touch the greatest depths. The audience was, as usual, attentive and appreciative.

Elizabeth Zug A second request recital by Elizabeth Zug took place in Town Hall a few weeks after her sensational debut. Her dramatic temperament, phenomenal ability to toss off scales, octaves and other *tours de force*, to summon glowing tone, dazzling *bravura* and fiery tempi, were exhibited in her Chopin group. The opening Bach excerpts were played with precision, and Mozart's sonata in G major was limpid, gay and lilting in conception. Except for certain sections, however, her Carnaval lacked traditional presentation. The audience recalled her repeatedly, for Miss Zug has unusual gifts.

NOVEMBER 21

Catherine Reiner After several seasons' absence, Catherine Reiner, Hungarian soprano, who had taken the leading feminine role in a production of Berg's Wozzeck in New York a half-dozen years ago, returned for a Town Hall matinee recital. The young artist again revealed a warm though sensitive temperament and achieved considerable evocation of mood in songs by Brahms, Strauss, Grieg, Berg and Marx, followed by Isolde's Liebestod, done to piano accompaniment, and a group of interesting folk arrangements by Bartok, Kodaly and Szabados. As regards tone production, her singing was most effective in *mezza-voce* passages. Celius Dougherty was at the piano.

NOVEMBER 22

Edvard Moritz Orchestra An entertaining program, which proved delightful because of its unconventionality, was presented in Town Hall by Edvard Moritz and his chamber ensemble of sixteen string players with Thelma Spear Lewisohn, soprano, as assisting artist. Following three Purcell items, played with rhythmic ardor and precision, Mrs. Lewisohn sang with good tone and sensitive appreciation a Handel aria and four old English numbers arranged for string orchestra by Paul Scheinpflug, Mr. Moritz directing from the piano. These were listed as first times, as were A. W. Binder's well constructed and individualistic Concertante and Mr. Moritz' own *scherzo*, a brief number wherein the various voices of the ensemble had opportunity for hearing. Tschaikowsky's serenade for strings (op. 48) completed the list.

Other Concerts

Concerts of the fortnight in New York included also Town Hall appearances by Carleton Sprague Smith, lecturer, and ensemble of wind instruments, November 9; John Carroll, baritone, November 12; and Povla Frijsh, soprano, November 16; Carnegie Hall events by Pietro Milana, tenor, November 6, and the Hall Johnson Choir, November 20. Dusolina Giannini, soprano, appeared at the Waldorf-Astoria, November 8. The Barbizon-Plaza on November 6 was the scene of a joint program by the Marie Macquarrie Harp Ensemble, Diane Christenberry, soprano, and the Viennese Quartet, and on November 13 of a recital by Arthur Flynn, tenor. At Steinway Hall on November 13 a concert was given by artist pupils of Sidney Townsend.

Students of Elkan Institute in Scholarship Fund Program

A program for the scholarship fund was given in Carnegie Chamber Music Hall, New York, by students of the Ida Elkan Institute. Participating were Irma Maxman, Janet Glickman, Marian Brody, Richard Berliner, Lawrence Fleischer, Anita Miterstein. I. Rudolph Katz, violinist and Ida Elkan, pianist, concluded the program with Mozart's sonata in F. (K. 376).

New Bulgarian Director

SOFIA.—Boyan Ikonomow, young Bulgarian composer, has been appointed director of the Sofia Conservatory. He formerly lived in Paris, where he was a pupil of d'Indy.

IN NEW POST

(*Josephine Rossi Photo.*)

EDWARD HARRIS

has been appointed conductor of the Plainfield (N. J.) Choral Club.

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STUDIO NOTES

EDYTHE J. MAGEE

Activities of artist-pupils of Edythe J. Magee's studios include Hizi Koyke, soprano, on tour with the San Carlo Opera Company; Carl Heite, dramatic tenor, soloist at the Church of the Redemption, engaged for the Canton Festival; Harrison Bedell, baritone, appearing for the Scranton Utopia Club. Nancy Shannon, dramatic soprano, was soloist at the dedication of the new Jamaica Y. W. C. A. and at the Hotel Astor convention of the New York Federation of Woman's Clubs. Katrine Ullman, coloratura soprano, gives her first London recital this month. Amelia Herzo, dramatic soprano, is soloist at the Brooklyn, N. Y., Church of the Reformation. Grace San Francisco, soprano, is soloist at Nostrand Avenue M. E. Church, Brooklyn, N. Y. Jean Deal, lyric soprano, sang at the Nautilus Beach, L. I., Club for a month. Jean Deal, soprano, Helen Clive, mezzo-soprano, and Eileen De Mille, mezzo-soprano, have been engaged for the Ladies in Blue company which opened at Huntington, L. I. on November 19. Jack Spencer, tenor, rejoins the Rogers' band on December 3.

GEORGE H. PICKERING

Director of the conservatory of music at the Emma Willard School, Troy, N. Y., George H. Pickering, has resumed teaching also at his New York studio. Chester Watson, baritone soloist at Fort Washington Collegiate Church, New York, is to sing Messiah on December 19, with the Hartford Oratorio Society (Harold Berkley, conductor), at the Bushnell Memorial Auditorium. He recently appeared at the Troy, N. Y., Country Club. Ruth Bremer Loney, soprano, sang Schumann songs for the Tuesday Club in Lansingburgh, N. Y., recently and appears for the Presbyterian Union in Cohoes, N. Y., on December 16. She is soloist at First Presbyterian Church, Albany, N. Y. Lawrence Madison, tenor, has been engaged as soloist at the First Methodist Church, North Adams, Mass. All are artist-pupils of Mr. Pickering.

JACQUES STUECKGOLD

Artist-students of Jacques Stueckgold's New York studio have been engaged as follows: Heinz Matheé, tenor, by the Berlin Städtische Opera; Deszo Ernster, bass, by the Chicago Opera for Wagnerian roles; Hazel Hayes, by the Great Lady company; Nanette Guilford and Hazel Hayes, to alternate as Marguerite in Faust with the Opera-on-Tour company which opened on November 4 in Richmond, Va., with Franco Perulli and Richard Deneau as the Fausts; Deszo Ernster, Herman Lutz, Friedl Schacko, De Pass and Oscar Fried also in the company. Richard Deneau made his recital debut in Albany, N. Y. Harold V. Oppenheim, tenor, is to make a tour under S. Hurok sponsorship.

ANNETT V. ZUCH

Young pupils of Annett V. Zuch, despite their lack of years, disclosed keen appreciation in an attractive program, in the Carnegie Chamber Music Hall, New York, on a recent date. Barbara Berkman six, delightfully played Schubert's March Militaire, Bach's first invention, Paderewski's Minuet in G and Schubert's The Bee. Barry Littman, Barbara Zuch, Gloria Gordon, Buddy Hirsch, Stanley Briller and Roger Bass were outstanding among the pianists, who also included Anita Elias, Betty Mae Wasserman, Shirley Briller, Edith Hirsch, Marié Cramatte and Paul Bachman M. W.

EMILIO ROXAS

Among Emilio Roxas' artist pupils, Nicola Moscona, Metropolitan Opera bass, returned from an Italian tour, is preparing for another tour following the opera season. Jan Peerce, tenor, has appeared in operas in Baltimore and in the Radio City Music Hall tabloid operas. Dorothy

EMILIO ROXAS

Victor, soprano, fulfilled a three-week engagement at Radio City Music Hall and Pino Bontempi, tenor, was heard recently with the New York Opera Company at the Manhattan Center. Selma Kaye, dramatic soprano, sang at the Flagler Hotel. West Moreland, baritone, fulfilled engagements at Schroon Lake, N. Y.

Mr. Roxas was at the piano for Giovanni Martinelli at the Hotel Astor, New York, for the Opera Guild series conducted by Olin Downes.

RONALD MURAT

Activities of artist pupils of Ronald Murat included the second Town Hall, New York, recital on November 17 of John Dembeck, violinist, following appearances for the Meriden Women's Club and also for the Polish Circle at the Polish Consulate in New York. Arnold Belnick, violinist, appeared with Dusolina Giannini at the Diaz Musicale in the Hotel Plaza, New York, and in Washington, D. C. Vivian Speisman, violinist, has been engaged as soloist with the North Shore Orchestra.

BEATRICE MacCUE

Beatrice MacCue, contralto, last month appeared for the Women's Club, Pleasantville, N. Y., with Zella Gentry, soprano, and Doris Hevener Balvig at the piano. Tsuta Ohata, soprano artist pupil, on November 18, sang for the Japanese Christian Concert in Pythian Temple, New York, and on November 22 with Mina Pearsall, Teresa Dunn and Edith MacBride at the R. C. Penfield home in the same city.

JUNE BURGESS

The June Burgess Singers on November 6 made their debut in Carnegie Chamber Music Hall, New York, delighting a large audience. Mozart's Alleluia was sung by ten girls, the outstanding feature of the program. Margaret R. Dooley, Florida Badgereau, Celia Schiffrin, Elsa Mayer, Olga Joseffy, Lois B. Aplin, Jeanne Garcia, Lydia Van Gelder and Genevieve McKenna, soloists, displayed ease of production and clear articulation. A scene from Carmen was given in costume by Miss Van Gelder and a group. Popular ballads were sung by these girls and Terese Keane, June Curtis, Elizabeth Clemons, Bernard Scherer, John Dickens and Castle Williams. Miss Burgess at the piano gave notable support. F. W. R.

(*Continued on page 56*)

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STUDIO NOTES

(*Continued from page 55*)

MARSHALL BRYANT

Robert Crawford, baritone soloist at St. Thomas' Church, New York, started a concert tour of the South and Middle West on November 30 at Greenbrier College, Lewisburg, W. Va. Ross Graham, featured bass-baritone on the Cities Service and other broadcasts, gave the

MARSHALL BRYANT

first of a series of concerts on November 20 in Hackensack, N. J. Robert Betts, tenor soloist at St. Thomas' Church, appears in Bach's Christmas Oratorio at Connecticut State College on December 4, the first of several concert and oratorio engagements. Florence Manning, soprano, sings at Garden City, L. I., on December 16; is soloist at the Hempstead, L. I., Church of Christ, Scientist, and featured on a Philadelphia radio program. Marcella Howard, soprano, is a member of the I Married an Angel cast, now on Broadway. William Fariss, bass, and Dorris Moore, contralto, are members of the Great Lady company. The New Jersey Federation of Music Clubs at Camden, N. J., on December 1, hears Dorothy Githens-Ely, soprano. Gertrude Otto, contralto, and Katherine Urban, soprano, are soloists at Churches of Christ, Scientist, in Englewood, N. J., and Flushing, L. I., respectively. Josephine Stoltze, soprano, is soloist at the Lutheran Church of the Redeemer, Brooklyn, N. Y. Allen Stanley, baritone, and Robert Oglesby, tenor, are members of the Radio City Music Hall Glee Club. All are artist-students of Marshall Bryant.

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LOUIS BACHNER

Suzanne Fisher, Metropolitan Opera soprano and Clifford Menz, tenor, are on tour presenting operatic costume-scenic recitals. Julius Huehn, Metropolitan Opera baritone, appeared with the San Francisco Opera and in recitals on the Pacific Coast. Dorothy Orton, soprano, fulfilled engagements in France and sang over radio Poste Parisien, Paris. Richard Hale, baritone, is to be soloist with the Syracuse Symphony Orchestra. All are artist-pupils of Mr. Bachner's New York studios.

Activities of his European artists include Sigrid Onegin, contralto and Ria Ginster, soprano, touring Europe and returning to the United States for tours in January. Heinrich Schlusnus is to appear in Paris and other French centres, Monte Carlo, Switzerland and Holland. Michael Bohnen has been singing in Rome and Maria Elsner, soprano, appeared in light opera in London and over the BBC.

PIETRO YON

Following a tour of the Far West during which he gave organ recitals in San Francisco, Portland, Ore., Boise, Ida., Butte, Helena and Great Falls, Mont., Pietro Yon on December 4 gives a recital at the Church of Our Lady of Mt. Carmel New York, and conducts on December 12 The Life of Christ by the Rev. George C. Ehardt.

ADELE MARGULIES

Adele Margulies, pianist and pedagogue, is offering a scholarship in piano, awarded by Houston, Tex. patrons. Applicants should address her by letter stating age and advancement.

HARRY JOMPULSKY

Tom Waring, baritone, and Del Arden, tenor, recently offered a program of solos and duets including four works of the former at Tyrone, Pa. Mildred Brown and Alice Hongell were the accompanists. Roger Coleman, tenor, is to be heard on a New York radio station. Ross McLean, baritone is appearing on WJZ and Ernest Dahlgren, tenor, is touring Southern states. All are artist pupils of Mr. Jompulsky, who has student teachers in many music schools.

JOSEF WAGNER

Ernst Drucker, violinist, was introduced at a musicale recently by Josef Wagner, New York composer-pianist, in his studio. Musicianship was shown by the violinist in Tartini's Devil's Trill and Wagner's Hommage à Bach, the Bach chaconne being added. Mr. Wagner gave a brilliant reading of Beethoven's Appassionata Sonata. F. W. R.

ELLMER ZOLLER

Driskill Wolfe, tenor, appeared in the Shubert production of Countess Maritza which opened at the Mosque Theatre, Newark, N. J., on October 11, and also sang over WNYC. Kornelia de Peyster, coloratura soprano, gave a recital on October 3 at the Andrew Freedman Home, New York. She is soloist at St. Stephen's P. E. Church. Joseph Clifford, tenor appeared with the Denver Grand Opera Company recently, was soloist with the Municipal Band and Colorado Symphony Orchestra and for the musical prologue preceding Dr. de Quevedo's lectures at Carnegie Hall, New York; Brooklyn Academy of Music and at the Mosque Theater, Newark, N. J. He is soloist at St. Francis Xavier Church, New York. Mildred Wimmer, mezzo-soprano, engaged for recitals in Berlin and Freiburg

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and shortly back from Europe, gave a Detroit program on a recent date. Kathleen Whaitley, dramatic soprano and daughter of Whaitley Ellis, leading tenor of Covent Garden, sang the leading role in Music in the Air and gave a Detroit recital recently. Marie Rorke, lyric soprano, gave a program for the Yonkers Woman's Club there in October. Helen Edson, coloratura soprano, is on a two-months' tour of the West Coast which opened in San Diego.

All are artist pupils of Mr. Zoller, who has resumed his post as organist and choir director at the Brick Church, East Orange, N. J., where his solo quartet includes Marie Andrews, Winifred Vogelius, Richard Miller and Harold Patrick. The latter gives an Ottawa, Can., recital on February 18 for the Morning Musical Club and sings the leading baritone role in New Moon with the Montclair Operetta Club this month.

Woman Pianist Decorated

PARIS.—Magda Taliaferro, pianist, has been awarded the Legion of Honor by the Ministry of Fine Arts.

OBITUARY

Clarence H. Mackay

Clarence H. Mackay, chairman of the board of directors of the New York Philharmonic-Symphony Orchestra and member of the board of the Metropolitan Opera Company, died suddenly on November 12. An active patron of the arts, Mr. Mackay was credited with being the moving spirit back of the organization of the Chicago Grand Opera Company and reported as responsible for bringing Arturo Toscanini to the podium of the Philharmonic Orchestra. As a trustee of the Metropolitan Museum of Art, he sponsored in part the series of concerts conducted there by David Mannes. Mr. Mackay is survived by his wife, the former Anna Case of the Metropolitan Opera; two daughters by a previous marriage, Mrs. Irving Berlin and Mrs. Kenneth O'Brien, and a son, John W.

Antonio Lega

ROME.—Antonio Lega, author of libretos for several operas including The Man Who Laughs (Pedrollo), La Sulamita (Zanella), Francesco d'Assisi (Carloni) and Leonardo (Di Storti), died here on November 8. Born fifty-three years ago, he was poet of La Scala and later stage director of the San Carlo Theatre, Milan, and the Nice Opera. He had translated many foreign plays and written motion picture scenarios. T. H.

Ida Gray Scott

LOS ANGELES, CALIF.—Ida Gray Scott, former operatic soprano for twenty-five years, died on November 7. She was eighty-two years old. A native of Indianapolis, her engagements included appearances in this country and Europe. A brother survives. T. N.

Alfred G. Wathall

CHICAGO.—Alfred G. Wathall, operetta composer and arranger for Station WGN, died on November 14. Born in England fifty-eight years ago, he came here at the age of twelve. He joined WGN in 1926. He composed the score for George Ade's Sultan of Sulu and wrote Sinbad the Sailor and other musical shows. He had prepared orchestrations and arrangements for many singers and taught at the Northwestern University School of Music. His widow, three daughters and two sons survive. B. D.

Marie Van der Veer

LONDON.—Marie Van der Veer, contralto, died here on November 15. In private life she was Mrs. William A. Green of Brooklyn, N. Y. After studying with Mme. Marchesi in Paris she began her career in 1888 and toured extensively in Australia, the United States and Europe, singing at Sir Henry Wood's first Promenade Concert and for the late King George V. She was seventy-seven years old. N. T.

Mario Tarenghi

MILAN.—Mario Tarenghi, Italian composer, known particularly for his piano pieces, died in this city recently at the age of sixty-eight. Born at Bergamo, he studied composition with Catalani at the Milan Conservatory. C. K.

Giovanni Pratesi

NOLI.—Giovanni Pratesi, choreographer, died here October 13. Son of a composer of ballets, he wrote and realized the stage action of Bacco e Gambrinus, and arranged many ballets by other authors, among them La fata delle Bambole, l'Excelsior, and La Vecchia Milano by Adami and Vittadini. W. S.

Alexander Michalowski

WARSAW.—Alexander Michalowski, noted pianist and teacher, died here recently. He was born at Kamieniec Podolski, May 17, 1851. A pupil of the Leipsic Conservatory, he studied with Moscheles, Reinecke and others, then with Tausig in Berlin. From 1870 he lived in Warsaw as a performer, teacher and editor, especially noted for his Chopin playing, and between 1891 and 1918 was professor of the concert artists' piano classes at the Warsaw Conservatory. N. T.

Spyros Becatoros

Spyros Becatoros, seventy-six years old, a retired violinist and teacher, died on November 13 in New York. Born in Greece, he studied in Germany and made his debut in Leipsic. After touring Europe he taught at the Athens Conservatory of Music and later in Istanbul. His widow, two daughters and two sons survive.

Remigio Renzi

ROME.—Remigio Renzi, since 1883 first organist at St. Peter's Basilica at Vatican City, died on November 19 at the age of eighty-one. Composer and teacher, he numbered among his pupils Pietro Yon, organist of St. Patrick's Cathedral, New York. Born and educated in Rome, he was pensioned in 1932 by Pope Pius XI in recognition of his service. W. T.

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CHARLES MILLER,
American conductor, leading the Budapest Concert Orchestra in a program including Casella's Scarlattiana (with the composer as soloist); his own Appalachian Mountains; the Vitali-Miller chaconne; and Brahms' second symphony. He is now conducting other concerts in Europe. (Photo by Beller Rezso Fenykepesz.)

IN THE ARTISTS' ROOM
of the Royal Albert Hall, London, after their joint appearance for Queen Mary's Hospital, Walter Rummel, Grace Moore, and Ivor Newton, left to right, pose for the photographer. (Photo © by The Daily Mail.)

GUSTAVO CARRASCO,
tenor, at Sorrento, Italy, where he studied the Italian Canzone Napolitana. On November 29 he sang at Milan.

(BELOW)
CHARLES WAKEFIELD CADMAN,
centre, discusses his Dark Dances of the Mardi Gras, recently given by the Oklahoma City Symphony Orchestra, with Victor Allesandro, conductor, left; and Clyde Neibarger, tenor, right, who appeared on the program.

GLADYS SWARTHOUT and FRANK CHAPMAN
in their Beverly Hills home, discuss with Gennaro Papi, conductor, left, the Los Angeles opening of the San Francisco Opera Company. (Paramount Photo by Don English.)

JEAN GALAMIAN
arriving in New York on the SS. Queen Mary following conclusion of his violin master classes in Paris. He brought with him several pupils, including Roland Gundry. Mr. Galamian's Paris classes are being conducted by V. Blumberg.

(BELOW)
WALTER ROBERT SCHUMANN,
great-grandson of Robert and Clara Schumann, a member of the advertising staff of the New York Sun, indulged his hobby of playing the piano in an NBC broadcast on November 9. (NBC Photo by Sydney Desfor.)

DOROTHY ORTON,
soprano, returning to the United States after fulfilling engagements in European cities.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

Photo by Herbert Mitchell, N. Y.

JOHN CARTER

American Tenor

Makes His Debut with the Metropolitan Opera This Season